ART EXHIBITION CATALOGUES REPUBLISHED ON MICROFICHE

Published on microfiche by:

Chadwyck-Healey Ltd
21 Bateman Street
Cambridge CB2 1NB
England

Somerset House
417 Maitland Avenue
Teaneck, NJ 07666
USA

Date of publication of master: 1977

Series: The purpose of this series is to make available those catalogues that have lasting interest through their text or their illustrations. Catalogues and cumulations of titles in the series are available from the publishers.

Serial numbers: Each title is identified by a three part serial number. The first part of the serial number designates the sales list in which the title was first announced. The second part indicates the agent of publication, i.e. the museum, gallery or organisation that was responsible for the publication of the catalogue. The third part of the serial number is the number allotted to that title.

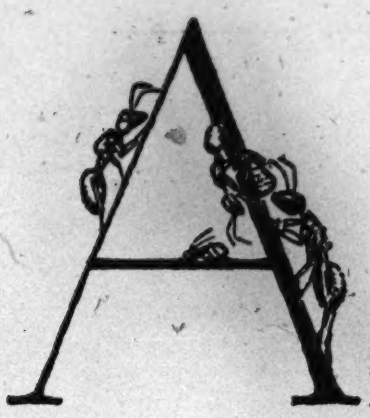
Copyright: Filmed by permission of the copyright holders. The microfiche edition is the copyright of Chadwyck-Healey Ltd.

Technical data:

Producing laboratory: Chadwyck-Healey Ltd, Cambridge, England

General

AVINOFF



ANDREY AVINOFF

Color reproduction by courtesy of C. Harrison Conroy, New York

88. NAMESDAY BOUQUET

AN EXHIBITION OF ANDREY AVINOFF: THE MAN

of

SCIENCE, RELIGION, MYSTICISM, NATURE, SOCIETY AND FANTASY

Presented by the

CARNEGIE INSTITUTE

and

UNIVERSITY OF PITTSBURGH

Catalogue by Virginia E. Lewis

Introduction by Walter Read Hovey

DEPARTMENT OF FINE ARTS
CARNEGIE INSTITUTE
PITTSBURGH, PENNSYLVANIA

December 4, 1953 - January 3, 1954

ACKNOWLEDGMENT

We wish to thank the following, whose financial contributions have made this exhibition possible:

MR. AND MRS. GEORGE L. CRAIG, JR., SEWICKLEY, PENNSYLVANIA

MISS HELEN C. FRICK, PITTSBURGH, PENNSYLVANIA

MR. AND MRS. GEORGE R. HANN, SEWICKLEY, PENNSYLVANIA

MR. ROY A. HUNT, PITTSBURGH, PENNSYLVANIA

MR. RICHARD K. MELLON, LIGONIER, PENNSYLVANIA

MRS. HENRY R. REA, DECEASED

MR. JAMES C. REA, PITTSBURGH, PENNSYLVANIA

MR. AND MRS. THOMAS C. WURTS, PITTSBURGH, PENNSYLVANIA

and those who have lent their own examples of Dr. Avinoff's work:

MR. AND MRS. EDWIN BECHTEL, MOUNT KISCO, NEW YORK

MRS. L. M. BRUYN, NEW YORK CITY

CARNEGIE MUSEUM

MRS. WILLIAM W. COLLIN, JR., SEWICKLEY, PENNSYLVANIA

MR. AND MRS. GEORGE L. CRAIG, JR., SEWICKLEY, PENNSYLVANIA

MR. AND MRS. JOSEPH DILWORTH, CHESWICK, PENNSYLVANIA

MR. CHILDS FRICK, ROSLYN, LONG ISLAND, NEW YORK

MISS HELEN C. FRICK, PITTSBURGH, PENNSYLVANIA

MRS. WILLIAM A. GALBRAITH, SEWICKLEY, PENNSYLVANIA

MISS LILLIAN GRIEVE, NEW YORK CITY

MRS. JAMES D. HAILMAN, PITTSBURGH, PENNSYLVANIA

MR. AND MRS. GEORGE R. HANN, SEWICKLEY, PENNSYLVANIA

DR. JAMES D. HEARD, PITTSBURGH, PENNSYLVANIA

MRS. THOMAS HITCHCOCK, NEW YORK CITY

MRS. ROY ARTHUR HUNT, PITTSBURGH, PENNSYLVANIA

MRS. MARGHERITA CHIARI LANGER, FLORENCE, ITALY

MR. AND MRS. GEORGE M. LAUGHLIN, PITTSBURGH, PENNSYLVANIA

MISS CLAUDIA LYON, NEW YORK CITY

MRS. RUSSELL MATTHIAS, SAN FRANCISCO, CALIFORNIA

MRS. RICHARD K. MELLON, LIGONIER, PENNSYLVANIA

MR. JOHN O'CONNOR, JR., PITTSBURGH, PENNSYLVANIA

MRS. OGDEN PHIPPS, OLD WESTBURY, LONG ISLAND, NEW YORK

THE ROLLING ROCK CLUB, LIGONIER, PENNSYLVANIA

MRS. ALAN M. SCAIFE, PITTSBURGH, PENNSYLVANIA

MRS. ELIZABETH SHOUMATOFF, NEW YORK CITY

MR. AND MRS. NICHOLAS SHOUMATOFF, BEDFORD VILLAGE, NEW YORK

HENRY CLAY FRICK FINE ARTS DEPARTMENT, UNIVERSITY OF PITTSBURGH

UNIVERSITY OF PITTSBURGH PRESS

MR. AND MRS. EDWARD WARD, LOCUST VALLEY, LONG ISLAND, NEW YORK

MISS JANE AVA WHITE, PITTSBURGH, PENNSYLVANIA

MISS EMMA WOLFEL, PITTSBURGH, PENNSYLVANIA

MRS. EVANGELINE ZALSTEM-ZALESSKY, NEW YORK CITY

We are deeply indebted to Mrs. Elizabeth Shoumatoff and to Mr. and Mrs. Nicholas Shoumatoff for their generous and enthusiastic cooperation in the organization of this exhibition.

We are grateful also to the following for their kind assistance:

MR. BORIS BRASOL, NEW YORK CITY

THE STAFF OF THE DEPARTMENT OF FINE ARTS, CARNEGIE INSTITUTE: MISS ALICE DAVIS, MRS. JAMES G. DISKIN, MR. JAMES W. LINDSAY, MR. HENRY R. NASH, MISS MARION REED, MISS EMILY ROBERTS, AND MISS ANNE K. STOLZENBACH

THE STAFF OF THE CARNEGIE MUSEUM: MR. HARRY K. CLENCH, DR. O. E. JENNINGS, DR. M. GRAHAM NETTING, MRS. ANNA R. TAUBER, AND DR. GEORGE E. WALLACE

MR. C. HARRISON CONROY, NEW YORK CITY

MR. FRANK CURTO, PHIPPS CONSERVATORY, PITTSBURGH, PENNSYLVANIA

MRS. WILLIAM F. LOWRY, JR., AND MR. VIRGIL CANTINI, WHO ARE RESPONSIBLE FOR THE DECORATIONS

THE STAFF OF THE HENRY CLAY FRICK FINE ARTS DEPARTMENT, UNIVERSITY OF PITTSBURGH: MR. ROBERT ALEXANDER, MR. JOHN D. CONDIT, MRS. MILAN DRAKE, MR. WALTER READ HOVEY, MISS VIRGINIA E. LEWIS, AND MISS JEANNETTE SHIRK

MRS. C. V. STARRETT, AND MISS PENN ELIZABETH BURKE, UNIVERSITY OF PITTSBURGH PRESS

MR. AND MRS. EDWARD WARD, LOCUST VALLEY, LONG ISLAND, NEW YORK

COMMITTEE FOR THE RUSSIAN ROOM IN THE CATHEDRAL OF LEARNING

HOMESTEAD RUSSIAN ORTHODOX MALE CHORUS

GORDON BAILEY WASHBURN

ANDREY AVINOFF: THE MAN

1884-1949

By Walter Read Hovey

ANDREY AVINOFF was widely known and greatly loved. Now, four years after his death, and eight years since he retired as director of the Carnegie Museum, we have an opportunity to come, as it were, a little closer to him and perchance to discover a new greatness. Those who knew him well will feel a keen nostalgia, touched no doubt with pleasure, in the thought that they had been so privileged. Those who were not so fortunate must sense in this exhibit the unique quality of a remarkable spirit. It is pleasant to think of the paintings and drawings currently on display in the galleries not only as symbols of his thoughts but also as possessing something of that gracious intellect, that ineluctable wit with which he captivated all who knew him. There is no finer stimulus than the warmth of a vibrant personality. When that personality is concerned with discovering the universal order of things and its meaning for the individual, we must recognize greatness. Dr. Avinoff had this greatness. He must shine in the memories of his many friends as a rare effulgence, dedicated to a kind of transcendental belief in the dignity of the human spirit. But he was also a man of opinions, of likes and dislikes. He knew the hard facts of human frailty. He struggled for tangible results. These few expressions from his hand are precious reminders of some of the things that seemed to him important.

Communication of ideas is never easy and in the realm of art the solution is always subject to the interpretation of the indi-

vidual. It is the peculiar quality of art that a work may mean many things to many people. And so in the work of Dr. Avinoff we have evidence of his taste, his skill, his point of view, but each person will have a different understanding of him as a man. Nor can any discussion do more than convey an impression as to what he really was. But still the works linger as reflections of his spirit. Through them and especially where beauty has been attained, the sense of immortality prevails and with this a sense of responsibility. The present exhibition, held by the Carnegie Institute in conjunction with the University of Pittsburgh and enthusiastically supported by a group of sponsors, is an attempt to fulfill in some way this responsibility, not so much to the artist, Andrey Avinoff, as to ourselves who need to know and continue to know the things for which he stood.

In an art exhibition, clarity of meaning is often clouded to those unfamiliar with the medium and one might even add, if confession were in order, also to those who claim experience in such matters. It is well to remember that the message of a painting is as complicated as the personality which produced it. Though the artist tries to select and simplify, his thought often remains involved. Only when the visual impression may be said to speak visually do we have a masterpiece. And this, one knows by an emotional rather than a rational response. In the present exhibition some examples possess a direct and simple charm, others are likely to elude our reasoning, while still others might seem to possess more technical than æsthetic merit. But all reflect the man; that is the purpose of the show. In paying tribute to the genius of Dr. Avinoff, the whole range of man's experience is somehow involved. That this is true marks the unique quality of his greatness for, like the masters of the Renaissance, he was skilled in many ways, a distinguished scientist, artist, museum specialist, mystic, and popular friend of many.

The heritage and early life of Dr. Avinoff are interesting. A member of the Russian aristocracy, he embodied those refinements which come only from generations of good breeding. He used to say, though only in a mood of whimsey, that he could trace his ancestry back on his mother's side to the Byzantine emperors. His father was often away in the government service and had spent considerable time in Persia. Though it might seem

too minor a point to mention, the fact that his father collected menus gives some inkling of a taste for those subtle pleasures which ever seemed important to the son. Their estate, near Poltava in the Ukraine, contained valuable art objects, Flemish paintings, Venetian glass and of course the heavy polished furniture characteristic of the Russian gentry. That this environment made a deep impression on Avinoff is evidenced by the exquisite water color in the exhibition, No. 157. This must have been one of his most treasured possessions, picturing as it does with the sharpness and irrelevance of a dream those objects, the recollection of which would have aroused for him untold emotion. Even now as one examines the careful detail of the picture one senses with a peculiar poignancy the rift between the present and the past. After the family left Russia the building was destroyed by a fire. That it sometimes haunted him is apparent for he represented it, the pillared façade, the belvedere, in others of his paintings. But, as a young man, he must have been happy to leave the provincial seclusion of this place for life in the capital and at the University of Moscow. There he studied for the law and in a few years became assistant secretary-general of the Senate in St. Petersburg. At the age of 27 he was made gentleman-in-waiting to the Czar Nicholas II. For a while his duties involved the direction of court ceremonies.

Surely he was well equipped by training and nature for this appointment. His easy grace, quick perception, and ready wit coupled with respect for tradition, intelligence, and a fluency in many languages must have been outstanding even in the atmosphere of the court. Later, in Pittsburgh, he seemed to fulfill all that one had ever dreamt of in gentlemanly conduct. Many a casual visitor to the Institute was made to feel like an important emissary and many a hostess, that her dinner party had somehow a unique importance. Of course it had, for he was there.

From early youth he had a passion for collecting butterflies. Shortly after he came of age an opportunity to indulge this interest developed with a large bequest from an uncle. In a relatively short time his collection of butterflies and moths numbered 120,000. Several sub-species of butterflies including the *Parnassius simo avinoffi* and the *Melitaea koebe avinoffi* and a species of moth, the *Zygaene avinoffi* were named after him. He

himself named others, notably the famous *Parnassius autocrator.* No region was too remote for his quest and soon he had crossed the Himalayas into Tibet after rare specimens. Altogether he financed forty-two Asiatic expeditions. To one interested in history and exploration there can be few regions of the earth more fascinating than the old trade routes across Asia to China with inaccessible Tibet as it were close by. In recent years this territory has been much investigated and published, but half a century ago its secrets, revealing sources of religions and ideas, were scarcely to be guessed. Whatever the hardships may have been, and judging from the accounts of others, they must have been many, for Avinoff an expedition to Western Tibet which he took in 1912 was a high point in more than altitude. He was given the rank of mandarin by the governor of Kashgar. This enabled him to travel freely in Chinese Turkestan and it was on this trip that he learned of the folk tales which were later published in *The Magic Bird of Chomo-Lung-Ma.* His illustrations in this book were thus done from direct observation. While in Tibet he made many sketches revealing the careful observation of a naturalist but the fantastic flora and breath-taking atmospheric settings of some of his later works were surely inspired from this experience. Unfortunately his activities in this direction were shortly to be brought to a standstill by the emergence of the European war and the Russian revolution.

In 1917 he was sent to the United States to liquidate war contracts and with this mission completed he knew he must find a new life in a new country. He had been to the United States twice before, once as a young man with the Russian delegation to negotiate the Russo-Japanese Treaty at Portsmouth, New Hampshire, and again in 1915 to purchase war supplies. But the adjustment to this country which he later was proud to call his own must have been difficult for him as it was for so many others. For a while he collaborated with relatives in running a dairy farm in New York State, but he soon found that his talent for drawing might be turned to practical use and he did advertisements for some of the nationally distributed products. It was not long, however, before his fame as an entomologist became known and in 1926 he was appointed the director of the Carnegie Museum. Thus at the age of 42 he had succeeded one of

the greatest authorities in his field, Dr. William J. Holland. In 1945 a serious heart condition forced him to retire but the accomplishment of those nineteen years is beyond measure. Apart from the details of running the Museum, he was an inspiration to all with whom he came in contact. In 1927 he received an honorary doctor's degree from the University of Pittsburgh and soon became affiliated there with both the departments of Biology and Fine Arts. His lectures on "Flowers and Animals in Art," "Landscape Painting," and "The History of Persian Art" opened many vistas of thought. He was never at a loss for a word and frequently drove his point into one's memory with a witticism or a pun. I recall that once in speaking of the wyvern and other imaginary animals so prevalent in Persian expression, he referred to those humbugs of the past which still survive in coats of arms to indicate an ancestry surpassing that of Adam. The meaning of symbols was his special concern and his lectures took on an added brilliance because he was able to reveal so much significance in a simple form or design. The delicate sophistication of Persian art with its heritage of nature worship, surviving even in the symbols woven into the rugs, captivated him. But I think he was most brilliant when lecturing on the Russian Icon. There he found the synthesis of man's conscious and unconscious moments. He felt them as prayers based upon knowledge which perhaps was not even knowledge but a kind of intuition when the work was executed. Familiar as he was with the latest mathematical theory he loved to see therein a fulfillment of the strange space relations by which the icon painters expressed the mystic thought of the Greek fathers. But the butterflies were his constant preoccupation. He became enthusiastic over Jamaica where he went on several vacations with his nephew, Nicholas Shoumatoff, in search of specimens. There he not only found many examples to enrich his collection and alleviate somewhat the loss of that earlier collection which had been confiscated by the Bolsheviks, and from which he had been so cruelly separated, but also refreshed his spirit. He loved the tropical growth, the contrasts of scenery, and exotic color. The two tapestries in the exhibition were woven especially for him from designs which he made in Jamaica.

Just as he was versatile in combining many activities in his daily life, so as an artist he enjoyed working in different media and processes. For him art was a reflection of nature, elaborated perchance by the mind of man, but always subservient in style to the limitations of the material used. The mysticism of numbers and the secrets of nature intrigued him but the denial of nature's beauty on the part of those modern movements of free form and collage seemed to him childishly immature. He did a few such things for his own amusement and was amazed when they were taken seriously. Dr. Bowman, who as Chancellor of the University especially felt his inspiration, once made a penetrating observation about his work. It was when the water color sketches for the Nationality rooms were in progress and that of the Czechoslovakian room somehow suggested kindness to him. Dr. Bowman wrote, "That sense akin to deepest religion was greater to him than the evidences of it in any of the details before him. Though he kept his imagination under factual control his whole being filled with effort to paint what he saw and more: to disentangle the ideal before him from its physical lodging." If at times he had a taste for caricature and the grotesque it was always done with a respect even approaching the awesome. His great departure from realism was in the realm of surrealism. It is doubtful however if he was much influenced by the movement as such. Rather it was the seemingly irrelevant relationships of physical objects in the so-called primitives and Russian icons which captivated him and induced him to use this method in a contemporary manner. But he followed modern trends very carefully and had respect for the artist's sincerity.

When he retired from active work in Pittsburgh he had an opportunity to further indulge some of his interests in art, but his collections of lepidoptera which he had given to the Carnegie Museum were still of great concern and he had elaborate schemes afoot to enrich them. If Fate had been unkind to him he never showed any resentment. His deep religious conviction gave him a much needed peace of mind. Always he was ready for whatever either life or death might bring. Actually those last few years when he was with his sister, Elizabeth Shoumatoff, in New York, were very rich ones. He concentrated on painting flowers and developed a technical execution which in its physical control all

but rivalled the delicate adjustments of the insect world, so mechanically superior in many ways to our own. These paintings formed an ideal setting for those elusive fluttering forms about which he had come to know so much. They reflect, if not reveal, that ineffable secret which we all try to understand and they seem all the more beautiful if we may think of them as the culmination of his career.

It is pleasant for us in Pittsburgh to think that while we gained immeasurably by having so extraordinary a person in our midst, perhaps he too derived some breadth of understanding and even pleasure from his adopted environment. He received many public honors but it was always the personal recognition which pleased him most. One tribute which I recall with pleasure was when Vanka, the Croatian artist, was working on frescos in the Church of St. Nicholas in Millvale. The two men had had an animated conversation in several languages and as we were leaving, Vanka took up his brush and painted a butterfly with the initials "A. A." in the corner of his mural. This act of a chance acquaintance is typical of the devotion and inspiration he so often aroused. His advice was constantly in demand and in assisting others he opened new lines of thought for himself. His art is a reflection of both his rich personality and his physical experiences. While this must inevitably be true of any artist, in the case of Avinoff it bears further discussion.

While in Pittsburgh and probably not until his retirement did he like to think of himself as an artist. The specialized nature of the modern world and his position as director of a Museum, dedicated to the sciences, precluded that. But like Leonardo, drawings clarified his ideas. He studied Nature through representing it, and such representations must be technically accurate. This precision and the processes by which it might be attained fascinated him. The limitations of mechanical devices which were often unable accurately to record the facts were often the incentive for his sketches. The camera with kodachrome plate was a formidable competitor which once he had vanquished he had the astounding ability of using to record his triumph. The publications of the Nationality Rooms at the University of Pittsburgh, the Wildflowers of Western Pennsylvania and the Orchids witness that. I recall how plates were returned to the printer

again and again with specific instructions as to just what to do to obtain greater accuracy. Accuracy implies thoroughness, qualities essential to any scientist. With Avinoff, however, they were merely the starting point for speculative thought.

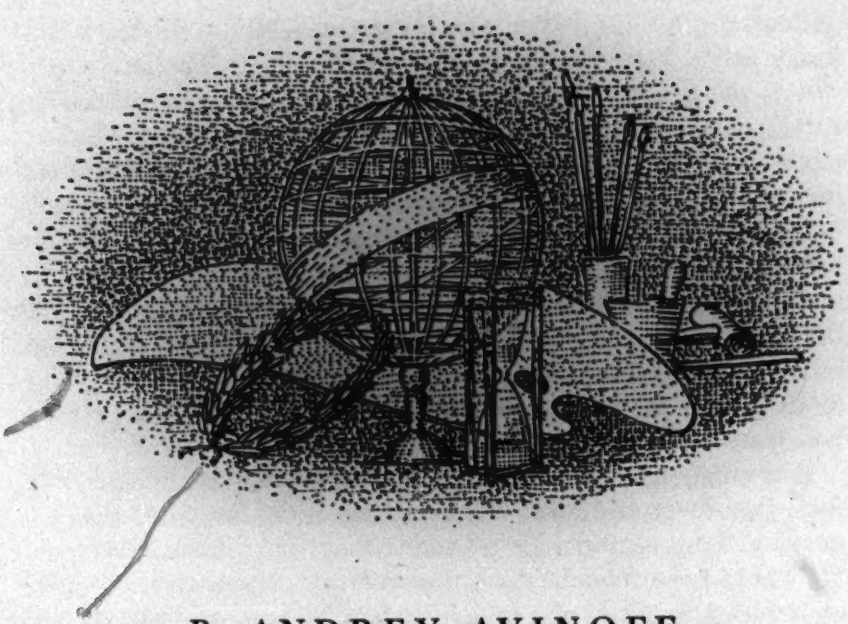
As a museum director he was concerned with rounding out the collections and supplying less privileged museums with specimens. His problem would have been easier had he not been so aware that in Nature there are no duplicates. No variation was too insignificant, no item superfluous until it had been thoroughly analyzed. It was this sense of the importance of everything in relation to the whole that brought about his plan for an ideal museum in which the exhibits would be so arranged that the relationship of seemingly extraneous subjects would be emphasized as basic to their understanding. Perhaps what seemed such a wide diversification of interest to him was really but the concentration of his thought upon the plan and purpose of the Universe.

Something of this preoccupation involving a deep religious reverence and mystic zeal pervades his flights of imagination. It is felt most strongly in the illustrations for the Atlantis poem by George V. Golokhvastoff. It is perhaps more successfully embodied in less conscious material, the rendering of a flower such as never appeared in Nature or better still in those that do. The Faustian as well as the Apollonian spirits intrigued his fancy and were often revealed in his work in close juxtaposition. Sometimes he even seemed to fear his own clairvoyancy. But his searchings were always impersonal, even when portraying an actual experience. It was as though the intellect would never quite succumb to the emotions of the artist; and the mark of his own individuality becomes an absorbing puzzle.

If his character often seemed too complex for one to grasp and his mind too brilliant to follow, his delightful personal charm was always apparent. And this too is reflected in his work. He had a great capacity for enjoying life. It did not matter whether he were in an elegant drawing room or a humble tenement, he would participate in the gathering as though no greater pleasure existed. He loved entertainments, spoofs and friendly meetings, and was rarely absent from a musical event. His improvisations and paraphrases on the piano enlivened many a

gathering. But the ballet was his great delight. He knew Nijinsky at the height of his career and one of his proudest acquisitions was a drawing done by the great star in his later sickness. Although a bachelor, he could have had few quiet evenings alone. Yet after a social gathering he would often return to work far into the night. His knowledge of music and art was so detailed and his sense of values so developed that his critical thought in the arts was masterly. He greatly enjoyed art discussions and his respect for creative endeavor was such that he never departed from constructive comment. There seemed to be no room for prejudice in his mind and in matters of taste he was interested in everyone's opinion. Somehow the dignity of Man penetrated his every act, it was so sincerely felt.

It is satisfying to hold this exhibition because one instinctively feels that he would have liked it. One fears, however, that regarding these remarks his attitude would have been otherwise. He would have thought them unnecessary. Although he cooperated with journalists who wished to feature his achievements and he was written about on many occasions he was unhappy with publicity. I shall be forgiven then if I conclude in the vein that he was so adept in handling and say that he was destined for distinction. From the first his initials gave him a double A rating and we in Pittsburgh can never be grateful enough that Fate brought him to our midst.



By ANDREY AVINOFF

WE have to devise a way of cultivating firsthand contact with the world of learning without losing sight of the broader scientific conceptions. Even if our vocation would not supply appropriate occasions, a constructive hobby may provide the remedy. Unfortunately, it cannot be ordered by prescription. It is a mental attitude rarely contagious, scarcely ever hereditary, and fortunately always incurable. The happiest thing that can happen in life is to discover our hobby in our own vocation. Work we love contains in itself the most diligent exertion and its own repose.

• • •

The complete visualization of the true world is . . . beyond the means accessible to the human mind which cannot envisage duration as an extension comparable with the perpendiculars of geometrical space. . . . It is not a hopeless impasse, however. We are not heading toward a blind alley. On the contrary, there is an important message contained in the fact that scientific speculation has achieved, in a way, a sympathetic accord with the insight of an artistic vision, with the inspiration of a poet, and the contemplation of a seer. What was always intuitively

felt by every sensitive mind as a realm impalpable but true beyond the veil of immediate actuality is now expressed by the language of science arriving at similar conclusions by another path. A philosopher has to take into consideration the data of science, and a scientist can scarcely progress in his speculation without the aid of a certain metaphysical element. . . . Science coming of age does not frown so much at what seemed to be mere vagaries and figments of groundless imagination. The postulate of aesthetic harmonies, the intuition of faith, have now more chance of being reconciled with a broadening outlook of science. When the fragile jewel-like symmetry of a snowflake catches the fancy of an admiring eye, the scientist knows that he, too, is confronted with a phenomenon that lies on the borderland of his comprehension, on the threshold of a domain which he can approach but with the strange gauge of the super-dimensional.

• • •

Through death we pass confidently into the next phase of the benevolent plan which we cannot fathom from here, the past having been overcome. This transfiguration is accomplished through the ministration of redemption by Divine Omnipotence with added human understanding which is expressed by Christ. His function infinitely transcends what may be called absolute justice, since it is Divine compassion reacting to our repentance. Thus, Christ alone can clear a small, but subjectively all-important, slate of life fabric and lead us into the effulgence of a greater destiny which is both the purpose and the pattern itself.

• • •

Art is an aesthetic conception or emotion expressed by creative imagination in terms of intelligible, competent and appropriate forms. Speaking of visual and representative arts only, one may say that art is essentially transfiguration. The magic wand of imagination may barely touch the world of realities or transmute it into a dreamlike vision, but it remains the core of the creative process nevertheless. . . . No closer formula could readily be given, except that one thing remains intolerable—that blend of arrogance and ignorance which parades so often as "art" in our confused days.

• • •

Having come in touch with a great variety of artistic traditions during my travels around the World, I always experience a delight in plunging in different cycles of beauty conceptions, and now I feel that my inclinations are decidedly divided between different schools, even different cultures. Perhaps these tendencies may seem paradoxical but for me they preserve an intimate interconnection like different sounds forming one chord. It would be difficult to express briefly and explicitly my artistic credo from the point of view of sympathies with accepted and known schools, but its closest formula would include early Italian and Flemish Renaissance scarcely later than the Quattro Cento, ancient Russian Icon paintings, and Indo-Persian miniatures. The early Tibetan art also commands in a way my very great admiration. The Archaic Greek art conception has a great fascination for me. In the modern schools, which leave me cold in comparison with the magnificent achievement of a more spiritual past, I am naively interested in some novel ways of treating luminosities, spectral problems, transparencies, super-imposed prismatic reflections, so frequent on the irridescent butterfly wings.

• • •

The image, as reflected in the icon, is a demonstration of an immutable order and a spiritual hierarchy of ideas. . . . The brilliancy of the colors signifies blissful emancipation, a supreme freedom associated with restrained tonalities and lines of suffering and grief — indeed, suffering and joy are not far apart in the icon, as in the fabulous twin birds of Mirth and Lamentation in the popular Russian imagery. One of the aspects of the immobility of the figures is expounding a state of religious exaltation with the intensity of a glow concentrated merely in the expression of the eyes. The translation to a higher plane is completely fulfilled in the gaze, while the body remains motionless, as if it were gripped by an ecstatic trance. . . . As a general rule, obvious signs of excitement and of violent emotions are relegated to the representation of a state of mankind that has not reached ultimate illumination and which is still incapable of beholding a surpassing vision. . . . To obtain a proper evaluation of this ideology and meaning, the peculiarities and aims of the icon should be understood as a visual reverberation of transcendental realm. The icon

was never concerned with a record of reality but always strove to reflect a transfigured world.

• • •

Art is altogether a species of inspired elimination. An etching is a cobweb of black lines precariously projected over the vacuity of blank white paper, a graphic gossamer spread over a predominating negation. What would music sound like if there were neither pauses nor intervals, no beneficial moments of silence and recuperation. . . . Modern music is often grown over-efficient, filling all interspaces, promulgating a disquieting and deafening "horror of the void."

• • •

Painting in watercolor is "flood control." It is the art of turning an inundation into chromatic form, an accident into achievement. The aquarellist, like a fairy godfather, presides with his brush over the birth of a juicy splash which may or should turn into a constricted ramification of pigment — mechanical in its two-dimensional crystallization but still mysterious and yet controlled: A demonstrable truth of the work of the accidental principle in our relatively orderly but essentially unpredictable universe! Like a phrase is built of a concatenation and parallel superposition of ideas of varying volume as expressed in words, so also an articulate watercolor painting is a concatenation and superposition of chromatic semantics. Water, like a true catalyst, binds and marries the tints and then disappears altogether—a marrying parson who effects the union and does not count any more in the subsequent life of the couple; all important at the start and "spurlos" at the end. . . .

• • •

Born under the Zodiacal sign of Aquarius, the aquarelle is predestined to a career of sensitiveness. Never reaching the orchestral "Tutti" of oil paintings, it possesses all the inimitable charm of chamber music. Symphonic storming of the heavens may not be its lot, but the mystery of pigmental confluences and translucencies is fully in its domain. But in order not to be submerged by the hazards of water, the aquarellist should rely on the life belt of his experience and the fancy strokes of his intui-

tion. Watercolor and legitimate spontaneity are almost synonymous, but a life-long experience should be behind it.

• • •

The museum of the future is grounded on Nature, Arts and Industries as the three points of a triangle encompassing the vast subject of reality, and symbolizing The True, The Beautiful and The Useful. The two interrelated foci of the Universe and of Man are dominating as the basic nuclei, around which is arranged a sequence of galleries. The central part of the building is occupied by a great hall with a synoptic correlation of the main agencies of nature. The "materia prima" of the physical universe is electricity. Through light it reaches the domain of the atom, obeying the laws of wave mechanics. The principle of motion is ingrained in the essence of chemical and physical phenomena now so closely interwoven among themselves.

• • •

Our ecstacies before the multifarious glories of the beautiful are anchored to an intuitive consciousness of a supreme unity. The work of an artist should be a sacrifice of devotion and a tribute of admiration to the Creator, as a dewdrop reflects the Sun and shines with a small spark of a heavenly rainbow.

CATALOGUE

SCIENCE

DR. AVINOFF made all learning his province. So great was his conviction of a cosmic plan that he could not separate the world of fact from the world of ideas. He felt that the precision of thought and discipline demanded of the scientist were essential as a guide to the unknown.

He himself said: "Paradoxical as it might be, the ultimate conclusions of precise science, combining mathematics, physics and dynamics, lead to a construction of reality transcending our ability of immediate understanding."

Thus, as a scientist, he was keenly aware of attendant values in aesthetics. The beauty of the lands in which his butterflies flew was also felt and understood by him. And he had sympathy and understanding for the people who lived in them. Hence, while the purpose of his journeys to these lands was scientific, scenes of Tibet, portraits of natives, scenes of Jamaica, are here included with actual scientific items.

The Tibetan journey in 1912 was the most important. Its purpose was to study the distribution of the butterflies of palearctic regions of the old world, and to obtain certain specimens missing in his remarkable collection already numbering sixty-five thousand examples. In his own words he writes of this journey ". . . the tropical scenery of Ceylon, the grand old cities of India—Madras, Agra, Delhi, and Benares were an enchanting succession of unforgettable impressions." These impressions he

has sensitively and vividly recorded in water color, gouache, ink and pastel. Many of them have been published in *Century Magazine*, January, 1922, and in *The Pittsburgh Record*, April, 1931.

1. PORTRAIT OF THE EX-KING OF LADAKH, KASHMIR, WHO LIVES IN LEH

   PEN AND INK

   Published in *Century Magazine*, January, 1922, and in *The Pittsburgh Record*, April, 1931

   Lent by Elizabeth Shoumatoff

2. TIBET: FORTRESS OF KALATZE ON THE INDUS

   GOUACHE ON BLACK PAPER

   This fortress has been the scene of many a battle between local tribes. Stones in the region bear inscriptions nearly a thousand years old. Published in *Century Magazine*, January, 1922

   Lent by Elizabeth Shoumatoff

3. TIBET: THE RIVER INDUS NOT FAR FROM LEH

   PEN AND INK

   Published in *Century Magazine*, January, 1922, and in *The Pittsburgh Record*, April, 1931

   Lent by Elizabeth Shoumatoff

4. TIBETAN VILLAGE CHIEFTAIN, THE LADAKH "LOMBARDAR"

   PEN AND INK

   Published in *Century Magazine*, January, 1922

   Lent by Elizabeth Shoumatoff

5. TIBETAN GIRL, PANAMIK

   WATER COLOR

   Lent by Mr. and Mrs. Nicholas Shoumatoff

6. MOUNTAIN OF TIBET

   PASTEL. 1912

   Lent by Elizabeth Shoumatoff

7. TIBET: CAMP SCENE AT SONOMARG IN THE KARAKORAM

   WATER COLOR

   The Karakoram in the foothills of the Himalayas is the greatest known of glaciers. According to Dr. Avinoff's own account they " . . . entered into the balmy zone of fir trees and made a halt at Sonomarg, an elevated

valley with meadows and birch forests surrounded by snow-capped hills crisply cut against the cloudless sky. A stay of a few days at this favorite camp on the road to Ladakh brought some excellent entomological trophies."

Lent by Mr. and Mrs. Nicholas Shoumatoff

8. TIBET: CAMP SCENE IN THE KARAKORAM AT THE FOOT OF THE MOUNTAIN

WATER COLOR. 1912

Lent by Mr. and Mrs. Nicholas Shoumatoff

9. TIBET: MOUNTAIN WITH CAMP SCENE IN THE KARAKORAM

WATER COLOR

Lent by Mr. and Mrs. Nicholas Shoumatoff

10. TIBET: ZOJI-LA PASS

PEN AND INK

The Zoji-la Pass crosses over the main chain of the Himalayas not more than 12,000 feet high but is considered to be treacherous because of the deep snows likely to give way under the weight of pack animals. As Dr. Avinoff tells it: "For safety's sake one has to start early, before dawn, so as to cross the pass when the snow is still solid. Zoji-la is, in fact, not so much a pass as a footstep leading onto the table-land of western Tibet, since there is scarcely any appreciable descent beyond it. Here the nature of the land was changed completely. All forests were gone, leaving no vestige of trees whatever. For two of our party who had previously been on the Pamirs, the landscape appeared decidedly like the characteristic scenery of the Roof of the World. And so, after a few days of march over this desolate and dreary country, we entered into the land of the lamas."

Published in *Century Magazine*, January, 1922

Lent by Elizabeth Shoumatoff

11. TIBET: MONASTERY OF LAMAYURU IN LADAKH

WATER COLOR

According to Dr. Avinoff: "One of the largest and most revered lamasaries in Ladakh is that of Lamayuru. It has the weird aspect of an enchanted city of hobgoblins, with grotesque chasms, overhanging structures of various colors, many caves honeycombing the rock, numerous *Chortens*—religious monuments symbolizing the five elements of nature—and winding walls of stones. . . . Nothing can excel Lamayuru as a most bizarre, outlandish place, fit to be an abode of gnomes and magicians of the Arthur Rackham style. But there is nothing malign about the monastic population of this fairyland stronghold."

Lent by Mr. and Mrs. Nicholas Shoumatoff

12. TIBET: MONASTERY IN THE MOUNTAINS

WATER COLOR

Published in *Century Magazine*, January, 1922

Lent by Mr. and Mrs. Nicholas Shoumatoff

13. TIBET: MONASTERY OF LAMAYURU IN LADAKH

PEN AND INK

"The inhabitants of Ladakh are nominally Buddhists," explains Dr. Avinoff, "although the teaching of Gautama has undergone an almost unrecognizable alteration. . . . The monks (at Lamayuru in Ladakh) . . . are kindly, sociable, cheerful people. They live in a labyrinth of cells which converge in a central temple adorned with a statue of a thousand-handed deity. To make the image still more fantastic, the idol is surmounted by a many-headed superstructure of wild and fearful countenances."

Published in *Century Magazine*, January, 1922, and in *The Pittsburgh Record*, April, 1931

Lent by Elizabeth Shoumatoff

14. PARNASSIUS AUTOCRATOR AND THE KARANASA IN THE MOUNTAINS OF TIBET

BOOK PLATE, PEN AND INK. Cover design.

In 1946 Dr. Avinoff generously gave his outstanding library on entomology to the Carnegie Museum. In making this gift he said characteristically: "I must confess that my sense of sincere satisfaction is not devoid of a touch of pride and even glee caused by my awareness that there are so many gaps I am able to fill in the library of an institution which has enjoyed so long the administrative career of such an outstanding lepidopterist as the late William J. Holland."

Lent by Elizabeth Shoumatoff

15. *THE KARANASA BUTTERFLIES: A STUDY IN EVOLUTION*, 1951. BY A. AVINOFF AND WALTER R. SWEADNER

"Carnegie Museum dedicates this monograph as a memorial to these two brilliant lepidopterists whose deaths leave unclosable gaps in our scientific ranks, unhealable wounds in our hearts." This and No. 27 are only two examples of the extensive and meticulous publications of Dr. Avinoff's scientific discoveries.

Lent by Carnegie Museum

16. TWO CASES OF TIBETAN BUTTERFLIES

Lent by Carnegie Museum

Dr. Avinoff made six expeditions to Jamaica in the British West Indies, "a dream land of tropical splendor," to study native butterflies and moths. The first of these was made in 1925, the last in 1940. On five of these visits he was accompanied by his nephew, Nicholas Shoumatoff, and the catches made in their explorations have resulted in a collection at Carnegie Institute of more than fourteen thousand specimens. An expedition of this kind has special scientific importance both in distribution study and in the interpretation of past land connections in the western hemisphere which can be substantiated on the grounds of faunistic data. Their investigations have made it possible to speculate more precisely on the present fauna and on past geological chronicles of the Antillean region. A number of pastels reflect Dr. Avinoff's intense feeling for the natural life and exotic landscape of the tropical island.

He tells us, in his own words, that when he was a boy "Jamaica became enveloped for me with a tantalizing aura of a lepidopterous promised land inhabited by miraculous and entirely unknown winged creatures. . . . Later, when I landed in America and became associated with the Carnegie Museum, the glamour of Jamaica came into my mind out of a mist of subconscious impressions and early associations. By that time I had come to know every butterfly recorded from the island, and the range of potential surprises was necessarily limited to forms overlooked by former investigators. Besides, the study of an island would conform better with the limited means of an entomological isolationist, who should restrict himself instead of cultivating an insatiable appetite for a goodly portion of a whole continent as I had done heretofore. So Jamaica turned out to be my chosen hunting ground, and since my first brief visit my allegiance has been unshaken."

17. AFTER THE STORM: TROPICAL SCENE IN JAMAICA
PASTEL
Lent by Elizabeth Shoumatoff

18. TROPICAL SCENE IN JAMAICA
PASTEL. c. 1930
Lent by Elizabeth Shoumatoff

19. JAMAICAN LANDSCAPE WITH TREE FERN
PASTEL. c. 1930
Lent by Elizabeth Shoumatoff

20. JAMAICAN LANDSCAPE WITH AIR PLANTS AND BIRD
PASTEL. c. 1930
Lent by Elizabeth Shoumatoff

21. JAMAICAN LANDSCAPE WITH AIR PLANTS, CACTUS AND YELLOW-AND-BLACK BUTTERFLY
PASTEL. c. 1930
Lent by Elizabeth Shoumatoff

22. JAMAICAN LANDSCAPE WITH WATERFALL AND TREE FERN
PASTEL. c. 1930
Lent by Elizabeth Shoumatoff

23. JAMAICAN LANDSCAPE: BLUE POOL AND IRIS
PASTEL. c. 1930
Lent by Mrs. Russell Matthias

24. JAMAICAN LANDSCAPE WITH BANANAS AND BIRD
PASTEL. c. 1930
In Jamaica the natives fashioned objects out of bamboo, resulting in a characteristic folk art of special charm. Here Dr. Avinoff has drawn a portrait of one of these Jamaican craft works.
Lent by Elizabeth Shoumatoff

25. JAMAICAN SCENE
TAPESTRY
This tapestry was executed from the design of Pastel No. 21.
Lent by Elizabeth Shoumatoff

26. JAMAICAN SCENE
TAPESTRY
This tapestry was executed from the design of Pastel No. 22.
Lent by Elizabeth Shoumatoff

27. *SOME NEW AND UNDESCRIBED JAMAICAN BUTTERFLIES; AN ANNOTATED LIST OF THE BUTTERFLIES OF JAMAICA.* BY ANDREY AVINOFF AND NICHOLAS SHOUMATOFF and TWO CASES OF JAMAICAN BUTTERFLIES AND MOTHS.
Lent by Carnegie Museum

28. SEVEN CAVERN SCENES

PASTELS. c. 1923

These were executed in Huntingdon County, Pennsylvania, in connection with an installation in the Museum in memory of Dr. Douglas Stewart. The project was carried out by Ottmar von Fuehrer.

Lent by Mr. and Mrs. Nicholas Shoumatoff

29. BERMUDIAN FISH IN THE GOVERNMENT AQUARIUM AND MUSEUM

PASTELS. c. 1924

a. Pudding White Fish
b. Parrot Fish
c. Grunt, Giant Grouper Fish and Hawksbill Turtle
d. Wrasse Fish
e. Angel Fish, Squirrel Fish and Spanish Hogfish
f. Queen, Angel Fish and Moray

Lent by Elizabeth Shoumatoff

30. BUTTERFLIES AND MOTHS

WATER COLOR

This water color was used to help illustrate *The Pacific World*, edited by Fairfield Osborn. (W. W. Norton & Company, Inc., New York, 1944.) The text in connection with this plate reads as follows: "The East Indies, the Philippines, New Guinea and the adjacent islands are among the regions richest in variety of butterflies and moths. . . . New Guinea, with the Solomons to the east and the Moluccas to the west, is inhabited by some of the most spectacular representatives of the realm of butterflies and moths. Here are found the largest butterfly and the largest moth in the world, both well over ten inches in spread. This giant butterfly is the female of a species called 'Queen Alexandra's bird-winged butterfly,' a translation of its Latin name *Ornithoptera alexandrae*. It is of a dark-brown color with lighter markings; the male is somewhat smaller in size and is brilliantly marked in blue-green and velvet-black, displaying a conspicuous lemon-yellow color of the body. . . . Hawk moths are fairly common throughout the islands of the Southwest Pacific. They look like the insect counterparts of a hummingbird when on the wing. They hover, usually at dusk, over flowers, on whose nectar they feed. The most conspicuous moths of another group in this region are the giant relatives of the silk moths and of the common American *Cecropia, Polyphemus*, and luna moths. Truly colossal proportions are reached by several members of this general group, befittingly named after Hercules and Atlas, which are the titans of the tribe."

Lent by Mr. and Mrs. Nicholas Shoumatoff

31. TROPICAL CUMULUS CLOUD STUDY

PASTEL

Lent by Mr. and Mrs. Nicholas Shoumatoff

32. TROPICAL CUMULUS CLOUDS AND SEA

PASTEL

Lent by Mr. and Mrs. Nicholas Shoumatoff

33. TROPICAL CUMULUS CLOUD STUDY

PASTEL

These studies, done with scientific accuracy, were magnificently developed in Dr. Avinoff's later landscape and flower paintings.

Lent by Mr. and Mrs. Nicholas Shoumatoff

34. PREHISTORIC MAN

INDIA INK

Anthropology was also a field in Dr. Avinoff's repertoire of learning. Combining his scientific knowledge with a never-failing sense of humor, he has wittily suggested that "Seeing what most men are, monkeys are ashamed to admit the truth of the Darwinian doctrine."

Lent by Mr. and Mrs. Nicholas Shoumatoff

35. PTERODACTYLS

INDIA INK

With Dr. Avinoff's knowledge of biological science and prehistoric animals in particular, it was only a stone's throw for him to transform these repulsive reptiles into fantastic flying dragons in several of his paintings. He saw in some of the fantastic animal sculpture of the Middle Ages survivals of these extinct forms, and once said it was as though in some way the mind transmitted through inheritance the impressions of lost phenomena.

Lent by Mr. and Mrs. Nicholas Shoumatoff

36. APATOSAURUS AND DIPLODOCUS

INDIA INK

Published in *The Great Dinosaurs of the Carnegie Museum*, by Charles W. Gilmore, Carnegie Museum, Section of Vertebrate Paleontology, Pamphlet No. 2, Pittsburgh, Pennsylvania.

Lent by Mr. and Mrs. Nicholas Shoumatoff

37. PREHISTORIC ANIMALS

CRAYON

Lent by Mr. and Mrs. Nicholas Shoumatoff

38. CHINESE PRAYING MANTIS

INDIA INK

Lent by Mr. and Mrs. Nicholas Shoumatoff

39. PLATYPHYLLUM: NIGHT-BLOOMING CEREUS

PENCIL

His sister, Elizabeth Shoumatoff, tells the story of photographing with flash bulbs these exotic flowers at night to catch more accurately the transience of their flowering.

Lent by Elizabeth Shoumatoff

40. *WILD FLOWERS OF WESTERN PENNSYLVANIA AND THE UPPER OHIO BASIN.* TEXT BY O. E. JENNINGS. WATER COLORS BY ANDREY AVINOFF. UNIVERSITY OF PITTSBURGH PRESS, PITTSBURGH, PENNSYLVANIA, 1953

The following statement of Dr. Jennings gives a glimpse of the scope of this unusual venture:

"Some of the plants shown in Dr. Avinoff's plates are very rare, and one species has probably since become extinct from our region. Since the flowers had to be illustrated while fresh, and many plants are in bloom for only a few days, the task of securing them meant knowing when to go and where, sometimes to places more than one hundred miles distant. Often, owing to variations in the seasons, more than one trip was necessary to find the flowers in good condition. This work was done during 1941 and 1942, and it is roughly estimated that Mrs. Jennings and I traveled not less than six thousand miles. Frequently, upon our return from a long trip, Dr. Avinoff began immediately, while the flowers were in a perfectly fresh condition, and would work for long hours far into the night, using neon and daylight lamps. Some of the plates required seven hours or more to complete, and the total time involved in painting the 287 plates was about nineteen hundred hours."

Lent by the University of Pittsburgh Press

41. A SELECTION OF WATER COLORS USED AS ILLUSTRATIONS FOR THE *WILD FLOWERS OF WESTERN PENNSYLVANIA AND THE UPPER OHIO BASIN*

Lent by Carnegie Museum

42. DR. JENNINGS AND DR. AVINOFF IN FRICK PARK LOOKING AT THE SPOTTED TOUCH-ME-NOT (A New Variety Described by Dr. Jennings) AS THEY WERE WORKING ON THE *WILD FLOWERS OF WESTERN PENNSYLVANIA AND THE UPPER OHIO BASIN*

PHOTOGRAPH BY WILLIAM L. BLACK

Lent by Elizabeth Shoumatoff

43. TEN ORCHIDS

WATER COLORS

This series of 140 hybrids of the *Cattleya* genus were painted with the hope of publishing them in a work similar to that of the *Wild Flowers of Western Pennsylvania and the Upper Ohio Basin*. Many of the models were varieties grown by William Coe at Planting Field, Long Island. Specimens from more distant areas were flown to Dr. Avinoff's home in Locust Valley, Long Island. Concerning this great undertaking which was to be the last of its kind for Dr. Avinoff, he wrote to a friend:

"At present the *Cattleya* hybrids embrace almost 6,000 variants, and to each of these a name of its own has been assigned. . . . I had to make a very scrupulous selection of the types so as to cover the greatest diversity of forms and colors. Missing in my collection are several bronze-gilt orchids and the very rare fog-blue *Cattleya*. This one I hope to obtain later. Only the day before yesterday I painted the *Baronesse*—a pure yellow flower of absorbing grace—for which I have waited a whole year, having missed it last February. This, indeed, was a stupendous undertaking. O. Ames, America's leading expert, checked my final selection."

Lent by Elizabeth Shoumatoff

44. FOUR CASES OF BUTTERFLIES FROM DR. AVINOFF'S COLLECTION, GIVEN BY HIM TO CARNEGIE MUSEUM

Lent by Carnegie Museum

RELIGION

While the formal expression of religion as practiced by the Greek Orthodox Church was keenly observed by Dr. Avinoff, his tolerance and breadth of vision caused him to respect any form of religious experience. The Christian and Buddhist ideal of God as Light and Love was ever present in his attempts to render religious ideas. "If some created thing be loved," he wrote, "it is loved only because it is illuminated by some ray of uncreated light, a ray that in the shadow of mortality may be falsely identified with the corruptible to which it lends a transient beauty, and upon which it casts a fleeting glimmer of an inaccessible and imperishable ideal."

He expressed, in the following words, his conviction of the power of religion as a social force: "The world would have avoided many a fearful catastrophe, many a painful concussion, and all its godlessness and extinction of the spirit, were it not

for Christianity becoming wingless, dreary, uncreative, losing the power of inspiration and direction of the life of human society and culture; were it not for dogmatism and ritualism taking the place of the real fulfillment of the Christian ideal in man's existence. The very future of human society is conditioned upon the rebirth of new energy in Christianity; on its ability to generate new understanding in order to lead us from decline to ascension."

45. CHRISTMAS SCENE

PEN AND INK

This drawing was probably thought of as a design for a Christmas card. The variety and richness of the cards which he always had made from his own drawings captivated his many friends.

Lent by Miss Jane Ava White

46. NATIVITY

ETCHING. c. 1929

Lent by Mr. and Mrs. Nicholas Shoumatoff

47. MADONNA AND CRUCIFIXION

CRAYON

Here, in a drawing belonging to his dear friend, Margherita Langer, Dr. Avinoff, of the Eastern Catholic Church, has depicted in western iconography their common religious convictions.

Lent by Mrs. Margherita Chiari Langer

48. DREAM: WAYS OF SALVATION

PEN AND INK

According to Dr. Avinoff, "In Old Russia, the icon adorned the church and had a place of honor in every home, be it in the home of a peasant or a prince. An inseparable companion of the believer throughout his whole existence, from birth to death, the icon was used to impart blessings on all significant events in the life of an individual or community. It was transferred as a family heirloom through generations as a prized possession, or presented as a precious gift to the church. The icon accompanied the warrior of old times on a military expedition, when a portable iconostas would be used as a camp church for religious services. . . . It would become an emblem of victory, like 'Our Lady of Kazan,' and be an inspiration for various valorous deeds. The image of St. George was in the heart of the coat-of-arms of Moscow, and subsequently — on the central shield of the Imperial double eagle. Collectively the icon was the palladium of Holy Russia."

Lent by Mr. and Mrs. Nicholas Shoumatoff

49. ST. GEORGE

GOUACHE AND STIPPLE. 1933

This painting was done as a study for the hanging in the Russian Room of the Cathedral of Learning. The design has been conceived in the spirit of the icons of the Novgorod School of the fifteenth and sixteenth centuries. It is in the traditional expression of St. George representing the victory of virtue over evil, youth triumphant over forces of darkness. The work has been carried out in *vishivka* (appliqué), the actual needlework having been done by Dr. Igor Sikorsky's sister, Mrs. Helen Viner. The materials were given by Miss Helen C. Frick.

Lent by Mr. and Mrs. Nicholas Shoumatoff

50. APOCALYPTIC SCENE

WATER COLOR. c. 1940

Among the books in Dr. Avinoff's outstanding material on the Russian icon was an illustrated Russian Apocalypse. The catastrophes besetting the world in which he lived haunted him in some way as a fulfillment of the Book of Revelation. His creative ingenuity in many of his works resorts to the old stylistic treatment in a new interpretation of the theme.

Lent by Elizabeth Shoumatoff

51. APOCALYPTIC SCENE

WATER COLOR. c. 1940

Lent by Mr. and Mrs. Nicholas Shoumatoff

52. REVELATION WITH ST. JOHN AND THE CHURCH

WATER COLOR. c. 1946

While the iconography is not always specific in these later Apocalyptic paintings, yet its importance seems somehow emphasized all the more in this more recent and freer style of painting. The diaspora of the old Apocalyptic thought is enhanced by the startlingly individual style which maintains only traces of the hieratic drawing of the earlier examples.

Lent by Elizabeth Shoumatoff

53. FOUR HORSEMEN OF THE APOCALYPSE

WATER COLOR. 1947-48

It is interesting to compare his earlier religious scenes, so definitely a literary expression by the mystic, with these later Apocalyptic paintings, similar in iconography, but now with a freer hand by the artist.

Lent by Elizabeth Shoumatoff

54. APOCALYPTIC SCENE: BRAZEN SERPENT AND CHALICE
WATER COLOR. c. 1947-48
Lent by Elizabeth Shoumatoff

55. *RUSSIAN ICONS AND OBJECTS OF ECCLESIASTICAL AND DECORATIVE ARTS FROM THE COLLECTION OF GEORGE R. HANN.* CATALOGUE OF AN EXHIBITION, JANUARY 12 THROUGH FEBRUARY 22, 1944. DEPARTMENT OF FINE ARTS, CARNEGIE INSTITUTE, BY ANDREY AVINOFF
Lent by Mr. and Mrs. George R. Hann

56. SKETCH FOR THE LAST JUDGMENT
WATER COLOR AND GOUACHE. 1920
This picture is a study for a large oil painting. The composition is an original iconographical interpretation of the Last Judgment, reflecting motifs inspired from both the East and the West.
Lent by Mr. and Mrs. Nicholas Shoumatoff

57. THE ARCHANGEL MICHAEL
WATER COLOR. c. 1920
This painting is a detail of the central figure for a larger composition of No. 56.
Lent by Miss Claudia Lyon

MYSTICISM

He was constantly preoccupied by the sense of an ultimate force which, although beyond the realm of reason or the grasp of man, at times might be revealed in a peculiar clairvoyancy. Each painting became for him a special world of its own in which symbolic content often embraced the supernatural.

58. STAR OF BETHLEHEM
PASTEL
The flowered rays of light radiating from a Divinely lighted snowflake shine on a mosque-like building whence flows the River of Life. This bespeaks the unity of religions, and the Persian origin of the pantheistic idea.
Lent by Evangeline Zalstem-Zalessky

59. ILLUSTRATION FOR LERMENTOV'S *DEMON*
WATER COLOR
Lent by Mr. and Mrs. Nicholas Shoumatoff

60. THE KUNDALINI BUDDHA

WATER COLOR AND GOUACHE

This painting was used for an article by Dr. Heinz Langer, "Diseases which Present Signs of Over-Irritation of the Sympathetic Nerves and their Treatment by X-rays," in the *Illinois Medical Journal*, March, 1936. The interpretation is based upon a traditional Tantric painting from Tibet. It is an attempt to indicate a possible relationship of oriental mysticism to a scientific problem in medicine.

Lent by Mr. and Mrs. Nicholas Shoumatoff

61. *THE FALL OF ATLANTIS:* A SERIES OF GRAPHIC IMPRESSIONS OF THE POEM BY GEORGE V. GOLOKHVASTOFF, DRAWN BY ANDREY AVINOFF. PITTSBURGH, 1944

Dr. Avinoff was so impressed with this poem that he generously offered to illustrate it without compensation. In a letter to a friend he wrote of it: "The poem is a rather tremendous creation of some two hundred and fifty pages and is far more involved than *Paradise Lost* with some Faustian qualifications."

Lent by the Henry Clay Frick Fine Arts Department, University of Pittsburgh

62. ILLUSTRATIONS FOR *THE FALL OF ATLANTIS* BY GEORGE V. GOLOKHVASTOFF

INDIA INK WASH

a. Mystery of the Wondrous Island
b. On the Threshold of Initiation
c. The Sacrifice
d. Death of the High Priest
e. The End of the Ziggurat
f. The Epilogue

Lent by Elizabeth Shoumatoff

63. DESIGNS FOR BUILDING

PHOTOGRAPHS

Dr. Avinoff's versatility included an understanding of architecture. The building in these photographs was designed with the thought that it might house enlargements of the Atlantis drawings as murals.

Lent by Mr. and Mrs. Nicholas Shoumatoff

64. ATLANTIS FIGURE WITH THE CATHEDRAL OF LEARNING

WATER COLOR. 1940-41

The relationship of the mystical Atlantis to the building of the University created by his friend Dr. John G. Bowman is characteristic of the vivid meaning the legendary past held for Dr. Avinoff.

Lent by Mr. and Mrs. George R. Hann

65. THE CHRYSALIS: PASSAGE OF THE FLIGHT OF TIME
WATER COLOR
In its pictorial symbolism indicating the passing of time, this painting is strangely Victorian. To many it will have a haunting mystical appeal more profound than the usual surrealist fancy.
Lent by Elizabeth Shoumatoff

66. OPALESCENCE: BACHELOR BUTTONS, ZINNIAS AND MARIGOLDS WITH TROPICAL AMERICAN BUTTERFLIES
WATER COLOR AND GOUACHE
" 'Opalescence' is a painting that suggests not only the spell of the exotic, but an awareness of the strange attraction of a Faustian world."
Lent by Mr. and Mrs. Nicholas Shoumatoff

67. TRIPTYCH: THE OLD DISPENSATION AND THE NEW
WATER COLOR. 1947
Lent by Elizabeth Shoumatoff

68. DISINTEGRATION: FADED TULIPS AND SWALLOWTAIL
WATER COLOR. UNFINISHED. c. 1948
In this painting Dr. Avinoff seems to have sensed the beginning of the end of his own life.
Lent by Elizabeth Shoumatoff

69. STUDIES FOR "DISINTEGRATION"
PASTEL. c. 1948
Lent by Elizabeth Shoumatoff

NATURE

Nature was Dr. Avinoff's great inspiration. He loved to participate in her changing moods but especially to study the phenomena of flowers and butterflies as the culmination of a never-ending evolution. So significant did he feel each detail in relation to another, each idea as dependent upon another, that it is impossible to think of any one of his paintings as belonging solely to one category. Hence the paintings and drawings of Nature are grouped as to whether they seem to emphasize some mystical, some realistic, or some specific impression. He enjoyed with great enthusiasm the test he was put to in his uncannily

skillful handling of the medium of water color, to render the subtle nuances of a petaled flower or an intricately veined leaf. He was equally dexterous in the impressionistic pastel of a landscape.

70. YELLOW DAFFODILS WITH THE HOUSE IN RUSSIA

WATER COLOR. 1948

These phantasmagoric memories of the forces which especially directed his life were painted in the early years of his retirement, and show the introspection of a mind adjusted to Infinity. That the hand is featured here indicates the importance he attached to craftsmanship. The hand before his old home is raised in blessing.

Lent by Mr. and Mrs. George R. Hann

71. MY OLD COUNTRY HOME, WITH REMBRANDT TULIPS AND FRITILLARY

WATER COLOR

Lent by Mrs. William A. Galbraith

72. EMERGENCE OF A BLACK TULIP

WATER COLOR. c. 1947

Perhaps because of its Eurasian origin the tulip especially fascinated Dr. Avinoff. Few flowers have had its romantic history which inspired the envy of kings and potentates. Here the black tulip emerges in its fullest glory from the chaotic beginnings of its terrestrial growth.

Lent by Elizabeth Shoumatoff

73. THE TULIPS ARE GONE

WATER COLOR. 1946

Here is the ever-present preoccupation with the idea of the flight of time. "What appears to be the Cathedral of Learning floats in the clouds above. Often a nacreous beauty breeds strange images."

Lent by Elizabeth Shoumatoff

74. ORCHIDS AND DRAGON

WATER COLOR

Dr. Avinoff presented fantastic animals such as the dragon with as much conviction as he painted a flower faithfully reproducing Nature. He would have been one of the first to appreciate the wit of the satire, "St. George and the Dragonet," played so frequently today on radio and television programs.

Lent by Mr. and Mrs. George R. Hann

75. BLOOMING FERN AND LOTUS

WATER COLOR. c. 1946

This painting is illustrative of the Russian legend that where a fern blooms there a treasure is buried.

Lent by Elizabeth Shoumatoff

76. CURTAIN BOUQUET WITH ROSES AND CANTERBURY BELLS, AND ORANGE BUTTERFLY

WATER COLOR

It is possible that Dr. Avinoff, through his vast knowledge of the history of art, became intrigued at one time with the "curtain motif" characteristic of Syrian manuscripts where it suggests the sanctity of the tabernacle. In his frequent use of the motif for seemingly decorative effect, he was probably aware of a deeper symbolism. One is almost certain he would say today that the curtain is not an "iron curtain" because it has been opened so that one may see into the borders beyond.

Lent by Elizabeth Shoumatoff

77. ROSES WITH KITE SWALLOWTAIL

WATER COLOR

Here the artist has intriguingly combined with his curtain motif elements of the Hann home such as the iron grille and the urn of a driveway post. In the background is a suggestion of the Capitol in Washington—what might be Benjamin Latrobe's early nineteenth-century design, with its low dome—suggesting perhaps in detail, and in general, the good prosperity of America.

Lent by Mr. and Mrs. George R. Hann

78. PERSIAN NIGHT

OIL

The title of this painting bespeaks the artist's interest in things Persian. Yet again, the treatment here of the moon suggests the similar mystical and romantic attitude toward the compelling power of that planet on the part of the American painter, Albert P. Ryder. Together, the moon and the rose, as they are painted here, recall the elemental mystery of a primitive painter such as Rousseau.

Lent by Mr. and Mrs. Edward Ward

79. THE MYSTERY OF A GARDEN TO A CHILD

WATER COLOR

The compelling mystery of nature Dr. Avinoff sensed even as a child, and here he has attempted to express it with forceful simplicity in a bouquet of roses against the background of an old-world garden.

Lent by Elizabeth Shoumatoff

80. ROSES WITH THE OWL BUTTERFLY

WATER COLOR

The landscape background suggests the mountains of Wyoming.

Lent by Elizabeth Shoumatoff

81. ROSE AND BUTTERFLY

WATER COLOR WITH LINES OF THE LANDSCAPE AND THE BUTTERFLY IN PENCIL. UNFINISHED. c. 1940

This water color marks the beginning of those floral pieces, especially roses, large in scale in the foreground, contrasting with the distant landscape background.

Lent by Elizabeth Shoumatoff

82. ROSE AND ORANGE TIP BUTTERFLY

WATER COLOR

Dr. Avinoff was a close friend of Mrs. Hunt, whose outstanding botanical library was ever at his disposal. Here the plates of Redouté and numerous other rare items must have been a constant inspiration.

Lent by Mrs. Roy Arthur Hunt

83. MOSS ROSES

WATER COLOR

Lent by Mrs. Roy Arthur Hunt

84. MOSS ROSE

WATER COLOR

Lent by Mrs. Roy Arthur Hunt

85. ROSES

PEN AND INK

Lent by Elizabeth Shoumatoff

86. CAMELLIAS

WATER COLOR. 1945

This is the first painting Dr. Avinoff did after he left Pittsburgh to live on Long Island.

Lent by Elizabeth Shoumatoff

87. HOLLY SPRAY

WATER COLOR

Dr. Avinoff painted this spray of holly for his sister, Elizabeth Shoumatoff, one Christmas.

Lent by Elizabeth Shoumatoff

88. NAMESDAY BOUQUET

WATER COLOR. 1946

This painting is the result of a quick sketch of a bouquet arranged by "Madame Marie" for Dr. Avinoff's breakfast table on his birthday. It has also been called affectionately "Madame Marie's Bouquet." It has been used in color for the frontispiece of this catalogue through the courtesy of C. Harrison Conroy.

Lent by Elizabeth Shoumatoff

89. MALACHITE VASE AND FLOWERS

WATER COLOR. c. 1946

Still life of vase and flowers (cosmos) arranged by "Madame Marie."

Lent by Elizabeth Shoumatoff

90. HYDRANGEA: MOOD OF BRAQUE

GOUACHE AND TEMPERA. c. 1947

Dr. Avinoff was interested in variety of treatment and enjoyed running the gamut of styles of various artists from various periods without losing his own individual qualities of painting flowers. This eclectic tendency he has explained in his own words: "I hope that the varieties of approach and of treatment will save my exhibition from the spirit of monotony. They were to me an adventure in the realm of moods and forms suggested by the ever-changeable worlds of plants and flowers."

Lent by Elizabeth Shoumatoff

91. CINERARIA: MOOD OF MATISSE

WATER COLOR. c. 1947

Lent by Elizabeth Shoumatoff

92. BEGONIA AGAINST A YELLOW BACKGROUND: MOOD OF VAN GOGH

GOUACHE. c. 1946

Lent by Elizabeth Shoumatoff

93. PANSIES AND DWARF MARIGOLDS.

GOUACHE. 1946

Here is another example of his ability to immerse himself in the style of another painter. One is reminded of the soft contours of Eugene Carrière.

Lent by Mr. and Mrs. Nicholas Shoumatoff

94. DOGWOOD BOUQUET GONE-BY

PASTEL

Lent by Elizabeth Shoumatoff

95. TULIPS WITH BUTTERFLIES
WATER COLOR AND PENCIL. UNFINISHED
Here one sees something of the method Dr. Avinoff followed in painting his flower pictures.
Lent by Elizabeth Shoumatoff

96. TULIPS WITH BUTTERFLIES
WATER COLOR AND PENCIL. UNFINISHED
Lent by Elizabeth Shoumatoff

97. RED PARROT TULIPS
WATER COLOR. c. 1946
Lent by Elizabeth Shoumatoff

98. VARIEGATED PARROT TULIPS
WATER COLOR
Lent by Elizabeth Shoumatoff

99. BEACH SCENE (Seaweed)
WATER COLOR. c. 1946
Lent by Mr. and Mrs. Nicholas Shoumatoff

100. BEACH SCENE (Seaweed)
WATER COLOR. c. 1946
Lent by Mr. and Mrs. Nicholas Shoumatoff

101. ROSES AND TIGER SWALLOWTAIL
WATER COLOR
Lent by Mrs. L. M. Bruyn

102. PINK ROSES
WATER COLOR
Mrs. Bechtel has identified these as La France Roses.
Lent by Mr. and Mrs. Edwin Bechtel

103. ROSES
WATER COLOR. 1947
Lent by Mrs. Thomas Hitchcock

104. YELLOW ROSES AND SWALLOWTAIL
WATER COLOR. c. 1947
Lent by Miss Helen C. Frick

105. WHITE ROSES WITH PEACOCK BUTTERFLY
WATER COLOR. c. 1947
Companion piece to No. 104.
Lent by Elizabeth Shoumatoff

106. RED TULIPS
WATER COLOR. c. 1947
Lent by Mrs. Thomas Hitchcock

107. TULIPS
WATER COLOR
Lent by Mr. and Mrs. George L. Craig, Jr.

108. WHITE FLOWERS WITH SWALLOWTAIL AND SATURNID MOTH
WATER COLOR. UNFINISHED. c. 1948
Lent by Elizabeth Shoumatoff

109. TOAD LILY
WATER COLOR
Lent by Mr. and Mrs. Edward Ward

110. WHITE FLOWERS (Cosmos, Snapdragons, Babies'-Breath, Phlox and Zinnias) AGAINST A BLUE SKY
WATER COLOR. c. 1947
Lent by Elizabeth Shoumatoff

111. DAY BOUQUET
WATER COLOR. c. 1947
Wild carrot, cosmos and Lythreum in a glass bowl, arranged by "Madame Marie."
Lent by Elizabeth Shoumatoff

112. NIGHT BOUQUET
WATER COLOR. 1947
Coxcomb flowers arranged by "Madame Marie" as they looked in the night by candlelight.
Lent by Elizabeth Shoumatoff

113. TULIPS AND LOWESTOFT
WATER COLOR. c. 1947
Lent by Mrs. Ogden Phipps

114. MORNING SPIDERWEBS

PASTEL

Lent by Elizabeth Shoumatoff

115. ROSE BOWL

WATER COLOR. c. 1947

Lent by Elizabeth Shoumatoff

116. TROPICAL HYBRID *CATTLEYA* ORCHIDS AND SOUTH AMERICAN SWALLOWTAIL

WATER COLOR. c. 1947

Lent by Mrs. Roy Arthur Hunt

117. FLOWER PIECE: THE OLD WORLD, WITH THE EMPEROR BUTTERFLY

WATER COLOR. c. 1949

Although this painting and No. 118 are concerned with the physical and historical worlds of Europe and America, yet Dr. Avinoff was ever aware of the theme of the old world and the new which he has treated so sensitively in other works.

Lent by Elizabeth Shoumatoff

118. FLOWER PIECE: THE NEW WORLD, WITH YELLOW TULIPS AND YELLOW TIGER SWALLOWTAIL

WATER COLOR. c. 1949

This painting is a companion piece to No. 117.

Lent by Elizabeth Shoumatoff

119. PINK ROSES WITH SWALLOWTAIL

WATER COLOR

Lent by Elizabeth Shoumatoff

120. RED ROSES WITH SWALLOWTAIL AND LANDSCAPE

WATER COLOR

Lent by Elizabeth Shoumatoff

121. ROSES WITH ORANGE TIP BUTTERFLY

WATER COLOR

Lent by Elizabeth Shoumatoff

122. ORCHIDS AND SOUTH AMERICAN BUTTERFLIES

WATER COLOR

Lent by Mr. Childs Frick

123. DUTCH ARRANGEMENT AND TORTOISE SHELL
WATER COLOR. c. 1947
Lent by Elizabeth Shoumatoff

124. WHITE ROSES
WATER COLOR
Lent by Miss Lillian Grieve

125. TULIPS WITH JAMAICAN HOMERUS BUTTERFLY
WATER COLOR
Lent by Elizabeth Shoumatoff

126. YELLOW ROSES WITH RED ADMIRAL BUTTERFLY
WATER COLOR
Lent by Elizabeth Shoumatoff

127. LILY WITH SOUTH AMERICAN BUTTERFLY
WATER COLOR
Lent by Elizabeth Shoumatoff

128. IN THE DUTCH MANNER
WATER COLOR. c. 1947-48
These paintings in the Dutch manner have been executed in the monumental style of the Dutch flower painting of the seventeenth century but with a confident clarity that seems to transcend the heavy realism of the natural flower pieces of that period.
Lent by Mrs. Alan M. Scaife

129. IN THE DUTCH MANNER: POPPIES, PEONIES AND MOURNING CLOAK
WATER COLOR. 1948
Lent by Mr. and Mrs. Nicholas Shoumatoff

130. IN THE DUTCH MANNER: KITE SWALLOWTAIL, ANGEL WING AND SPHINX MOTH
WATER COLOR. c. 1947-48
Lent by Mrs. Richard K. Mellon

131. IN THE DUTCH MANNER: MOURNING CLOAK BUTTERFLIES AND ARCTIID MOTH
WATER COLOR. c. 1947-48
Lent by Mrs. Richard K. Mellon

132. BEDFORD GARDEN FLOWERS
WATER COLOR. 1948
Lent by Mr. and Mrs. Nicholas Shoumatoff

133. PEONIES AND IRIS
WATER COLOR. UNFINISHED. c. 1948
Lent by Elizabeth Shoumatoff

134. FRUIT AND RHODODENDRON LEAVES
COLORED CRAYON. 1946
Dr. Avinoff's interest in nature also found expression in the arrangement and order of a planned still life.
Lent by Mr. and Mrs. Nicholas Shoumatoff

135. AUTUMN SUNSET ON THE WATER
PASTEL. c. 1923
Lent by Elizabeth Shoumatoff

136. MOUNTAIN SCENE AT NIGHT
PASTEL. c. 1923
Lent by Mr. and Mrs. Nicholas Shoumatoff

137. REFLECTIONS IN A POND
PASTEL
In his natural landscapes Dr. Avinoff reveals a feeling for the local countryside, and an understanding of the spirit of the American landscape.
Lent by Mr. and Mrs. Nicholas Shoumatoff

138. LANDSCAPE
WATER COLOR
Lent by Miss Claudia Lyon

139. LILACS IN THE RAIN
PASTEL
Lent by Miss Claudia Lyon

140. AUTUMN LANDSCAPE: THE CATSKILLS
PASTEL
Lent by Elizabeth Shoumatoff

141. NEW HAMPSHIRE SCENE

PASTEL. c. 1945-46

In many of his drawings such as this one, Dr. Avinoff shows a sympathy with the scenic beauty of this country that one finds in the American landscape school of painting of the nineteenth century.

Lent by Elizabeth Shoumatoff

142. TRUNKS OF BIRCH TREES

CRAYON AND WHITE CHALK ON GREY-GREEN PAPER

Lent by Elizabeth Shoumatoff

143. AUTUMN SCENE

PASTEL

Lent by Elizabeth Shoumatoff

144. LANDSCAPE

CRAYON DRAWING ON TAN PAPER

Lent by Miss Jane Ava White

145. DEAD TREE

CRAYON AND WHITE CHALK ON LIGHT BLUE PAPER

Lent by Elizabeth Shoumatoff

146. DEAD TREES

CRAYON AND WHITE CHALK ON GREY-GREEN PAPER

Dr. Avinoff was ever aware of a span of life, a beginning and an end. This theme he has expressed mystically, symbolically, religiously, and in nature.

Lent by Elizabeth Shoumatoff

147. TWO TREES

CRAYON AND WHITE CHALK ON GREEN PAPER

Lent by Elizabeth Shoumatoff

148. TREE TRUNKS

CRAYON AND WHITE CHALK ON DARK GREY PAPER

Lent by Elizabeth Shoumatoff

149. KNOTTED AND GNARLED TREE TRUNK

CRAYON ON TAN PAPER

As sensitively as any nineteenth-century American landscape painter, or even as Claude Lorrain, Dr. Avinoff could draw a "portrait of a tree."

Lent by Elizabeth Shoumatoff

SOCIETY

Much as Dr. Avinoff loved the beauty of nature, he was essentially a man of society and his way of life was constantly shaped with reference to that of others. Many of his most charming sketches were made while visiting friends, and his skill in portraiture indicates his understanding and love of human nature. His keen wit sometimes prompted him to represent the foibles of society with satirical emphasis.

150. REMINISCENCES OF THE BALLET or *LE SPECTRE DE LA ROSE*

WATER COLOR. c. 1915

This painting is an impression of the first evening of Dr. Avinoff's arrival in New York with Nijinsky in the prime of his career in the *Le Spectre de la Rose*. A horrible caricature of the Kaiser Wilhelm threatens the security of a smugly unaware and insipid social stratum. A premonition of the horrors to come is subtly but convincingly expressed.

Lent by Elizabeth Shoumatoff

151. "V. (W.) NIJINSKY IN 1947. SPECTRE DE LA ROSE"

PENCIL

This drawing provides an intriguing comparison with the painting No. 150.

Lent by Elizabeth Shoumatoff

152. STUDIES OF A ROSE IN FOUR STAGES

PENCIL

Here these stages in the life of a rose, the one Nijinsky holds in No. 151, were probably thought of symbolically to represent the span of the life of man.

Lent by Elizabeth Shoumatoff

153. WASLAV NIJINSKY IN *SCHEHERAZADE*

PENCIL

Lent by Elizabeth Shoumatoff

154. "W. NIJINSKY, NEW YORK, 1916"

PENCIL

This drawing is only one example showing Dr. Avinoff's command of an eclectic style of drawing. Here he reveals an understanding of the Cubist movement.

Lent by Elizabeth Shoumatoff

155. NIJINSKY AS AN OLD MAN

PEN AND INK, CROSSHATCHING. c. 1947

This technique, here used with such precision, is found in drawings of the sixteenth century, especially by Bernard de Palissy. The crosshatching was probably developed from an interest in prints.

Lent by Elizabeth Shoumatoff

156. NIGHTMARE

GOUACHE. 1915

Here Dr. Avinoff has painted a nightmare he experienced after attending a spiritualist seance, phases of which apparently filled him with repulsion. He may also have intended that it symbolize the ugliness of the war then in progress.

Lent by Elizabeth Shoumatoff

157. REMINISCENCES OF MY HOUSE IN RUSSIA

WATER COLOR. 1916

"Shideyevo," the family home in Russia, located in Poltava in southwestern Russia, took its name from the Tartar word meaning fortress. In this composite painting, so skillfully rendered in its precision of detail, so filled with impressions of a home treasured for its richness of background, Dr. Avinoff expresses the complexity of his character. Originally this estate was a gift from Catherine the Great to one of his ancestors. It was a gift which from her own hand, shown in the picture in the upper left corner, has exploded, as Dr. Avinoff himself expressed it later in a letter to his sister, into forty-five bubbles. Here again is something of a premonition of the devastation which was about to take place in Russia in the years to follow. Accompanying photographs of the interior of the house help to explain the intricate composition.

Lent by Elizabeth Shoumatoff

158. VIEWS OF THE HOUSE IN RUSSIA

PHOTOGRAPHS FROM THE FAMILY ALBUM

These scenes or parts of them, often elusive to any but the most persistent eye, have been incorporated into the painting, No. 157.

Lent by Elizabeth Shoumatoff

159. ANDREY AVINOFF, GENTLEMAN-IN-WAITING TO THE CZAR

PHOTOGRAPH

Autographed: "A. Avinoff 'Avvy' B.C. (before collapsing)"

Dr. Avinoff wore the gold-embroidered tunic and gold-embroidered hat with ostrich feathers on the occasions of formal ceremonies at the Imperial Court.

Lent by Mrs. James D. Hailman

160. SATIRE ON MODERN MUSIC

INDIA INK. c. 1920

In the spirit of a German fifteenth-century representation of the Temptation of St. Anthony, the artist has given his comment on some of the discords, to him, of modern music.

Lent by Mr. and Mrs. Nicholas Shoumatoff

161. SOUTHWICK FAÇADE, NAPANOCH, WITH PLANTATION LILY, ZINNIA, AND HYDRANGEA

WATER COLOR AND GOUACHE

In 1919, Dr. Avinoff and his sister with her family moved from Pine Bush to Napanoch where the beautiful surrounding countryside helped somewhat to compensate for the loss of their own home in old Russia.

Lent by Mr. and Mrs. Nicholas Shoumatoff

162. SOUTHWICK, NAPANOCH, NEW YORK

ETCHING

The medium of etching seems especially suitable to portray the contrast of the stately upright columns of the house with the curved forms of the tree trunks and the pattern of their accompanying foliage.

Lent by Elizabeth Shoumatoff

163. SNOW SCENE AT NAPANOCH

WATER COLOR

Lent by Mr. and Mrs. Nicholas Shoumatoff

164. TREES IN NAPANOCH

PASTEL. 1923

Lent by Mr. and Mrs. Nicholas Shoumatoff

165. VILLAGE OF NAPANOCH IN THE FOLIAGE

PASTEL

Lent by Elizabeth Shoumatoff

166. LOCUST VALLEY, LONG ISLAND

ETCHING

The continuing curves of the contour of the house and the upright tree forms are especially well brought out in the etched line.

Lent by Elizabeth Shoumatoff

167. HOUSE AT LOCUST VALLEY, LONG ISLAND

CRAYON

Lent by Elizabeth Shoumatoff

168. RUSSIAN EASTER TABLE

BLACK CRAYON. 1934

The Russian table at Easter was customarily most bountiful.

Lent by Mr. and Mrs. Nicholas Shoumatoff

169. A. AVINOFF'S FISHING TRIP WITH DR. YOUNT

FOUR CRAYON DRAWINGS

Lent by Elizabeth Shoumatoff

170. SELF-PORTRAIT AS A YOUNG MAN

PENCIL

Here the young artist seems to be looking into the future, and beyond, into his other world of mysticism.

Lent by Mr. and Mrs. Nicholas Shoumatoff

171. PORTRAIT OF AN ACQUAINTANCE IN PERSIAN STYLE

WATER COLOR. c. 1925

This portrait of Mr. V. P. Netchvolodoff has been executed in a style reminiscent of Gentile Bellini's portrait of Sultan Mohammed II, in the National Gallery in London. Perhaps more than any other country, Persia appealed to Dr. Avinoff. The delicately intricate pattern of the Persian miniature and the exquisite color of a Rhages figured bowl held a beauty for him unsurpassed. In his thinking, in his University lectures and in his conversation he derived from Persia countless decorative themes in both eastern and western art.

Lent by Mr. and Mrs. Nicholas Shoumatoff

172. RABINDRANATH TAGORE

DRYPOINT

Tagore posed for this portrait in Napanoch while at Yama Farms, during his last visit to the United States in 1922-23.

Lent by Elizabeth Shoumatoff

173. PORTRAIT OF PADEREWSKI

CRAYON

Lent by Mr. and Mrs. Nicholas Shoumatoff

174. PORTRAIT OF RACHMANINOFF

CRAYON

Dr. Avinoff and the great pianist and composer were close friends during the last years of his life.

Lent by Elizabeth Shoumatoff

175. PORTRAIT OF RACHMANINOFF

CRAYON

Lent by Mr. and Mrs. Nicholas Shoumatoff

176. POLLY LAUGHLIN

PASTEL. c. 1924

Lent by Mr. and Mrs. George M. Laughlin

177. RITA LAUGHLIN

PASTEL

Lent by Mr. and Mrs. George M. Laughlin

178. ANNE DILWORTH

PASTEL. c. 1925

Lent by Mr. and Mrs. Joseph Dilworth

179. ELIZABETH DILWORTH

PASTEL. c. 1925

Lent by Mr. and Mrs. Joseph Dilworth

180. CARNEGIE TECH STUDENT AS A YOUNG SHAKESPEAREAN ACTOR

ETCHING

Lent by Mr. and Mrs. George L. Craig, Jr.

181. PORTRAIT OF EUGENIA McCALLA

WATER COLOR. 1946

Eugenia McCalla was Dr. Avinoff's friendly and faithful secretary from 1926, when he first became Director of Carnegie Museum, until he left Pittsburgh in 1945. This portrait, painted from a photograph after her death in 1946 for Miss Emma Wolfel, is only one example of the thoughtfulness which has endeared him to a devoted public.

Lent by Miss Emma Wolfel

182. PORTRAIT OF EUGENIA McCALLA

PEN AND INK. 1946

This portrait was drawn from memory, as another thoughtful surprise for Miss Wolfel after the death of Miss McCalla in 1946.

Lent by Miss Emma Wolfel

183. UNIVERSALIUM: PROPOSAL FOR THE ENLARGEMENT OF CARNEGIE INSTITUTE

LITHOGRAPHIC REPRODUCTION. 1944

As Mr. Hovey has pointed out, Dr. Avinoff was an outstanding museologist and a member of various museum organizations, national and international. He believed that the museum was a living organism, and gave considerable thought to the problems of the development of Carnegie Museum and to the expansion of Carnegie Institute. His vision was idealistic and comprehensive. In his own words Dr. Avinoff observed: "Figuratively speaking, a museum should be akin to a crystal globe reflecting the world of surrounding nature in the continuity of a spherical perspective, and at the same time it should possess the properties of an artistic panorama, clarified, simplified, and alive, as a microcosm holding the vibrant image of the macrocosm. This principle implies the arrangement of a museum of natural history with the sense of equilibrium of each part."

And more in the spirit of fantasy so characteristic of Dr. Avinoff, he said: "In my most Iranic moments I am tempted to think of a museum in terms of a great Persian rug, combining delicacy with precious stateliness without staleness—the strict and the sweeping, the orderly and the dreamy. I would like to fancy a museum fashioned after the spirit of the splendid animal rug of the Metropolitan Museum, or the Ardibil carpet—a whole world of teeming creatures assembled into an orderly symphony, not to forget the central lamp that rises and swings above all as a symbol of enlightenment irradiating the kingdom of Nature."

Lent by Mr. and Mrs. Nicholas Shoumatoff

184. CARNEGIE INSTITUTE: ENTRANCE TO THE MUSEUM AND THE DEPARTMENT OF FINE ARTS

CRAYON

Lent by Mr. and Mrs. Nicholas Shoumatoff

185. CARNEGIE INSTITUTE FAÇADE AT NIGHT IN THE SNOW: MICHELANGELO

CRAYON ON PEBBLED PAPER

The figure of Michelangio, as were the others on the Institute façade, was sculptured by J. Massey Rhind. This design was done as a poster for an exhibition of sculpture held at the Institute.

Lent by Mr. and Mrs. Nicholas Shoumatoff

186. TESTIMONIAL TO DR. HOLLAND ON THE OCCASION OF HIS 80TH BIRTHDAY, 1928

REPRODUCTION OF PARCHMENT ORIGINAL

This testimonial was presented to Dr. William J. Holland on his 80th

birthday at the Fourth International Congress of Entomologists at Ithaca, New York. Dr. Holland was the first director of Carnegie Museum.

Lent by Elizabeth Shoumatoff

187. *THE COMMONS ROOM AT THE UNIVERSITY OF PITTSBURGH.* TEN PENCIL DRAWINGS BY ANDREY AVINOFF. UNIVERSITY OF PITTSBURGH PRESS, 1942

Lent by the Henry Clay Frick Fine Arts Department, University of Pittsburgh

188. SEVEN DRAWINGS OF THE COMMONS ROOM OF THE CATHEDRAL OF LEARNING, UNIVERSITY OF PITTSBURGH

CRAYON

A familiar sight to those who have visited the Cathedral of Learning in the late hours of the night, or in the early hours of the morning, was Dr. Avinoff crouched, always uncomfortably, in the shadowy corners of the Gothic-vaulted Commons Room as he made sketches for these drawings.

Lent by Elizabeth Shoumatoff

189. *NATIONALITY ROOMS OF THE UNIVERSITY OF PITTSBURGH.* SEVENTEEN WATER COLORS AND FORTY-SIX CRAYON DRAWINGS BY ANDREY AVINOFF. TWO ETCHINGS BY LOUIS ORR. TEXT BY JOHN G. BOWMAN, RUTH CRAWFORD MITCHELL AND ANDREY AVINOFF. UNIVERSITY OF PITTSBURGH PRESS, PITTSBURGH, PENNSYLVANIA, 1947

As a European and one who was especially aware of the American point of view, Dr. Avinoff was intrigued by the idea of the Nationality Rooms which were so enthusiastically created by Ruth Crawford Mitchell. He undertook the raising of funds for the Russian Room and soon became so absorbed in the project that he contributed the entire design for it himself.

Lent by the Henry Clay Frick Fine Arts Department, University of Pittsburgh

190. SEVENTEEN WATER COLOR ILLUSTRATIONS FOR THE *NATIONALITY ROOMS OF THE UNIVERSITY OF PITTSBURGH*

Lent by the Henry Clay Frick Fine Arts Department, University of Pittsburgh

191. EARLY AMERICAN ROOM, CIRCA 1650

WATER COLOR.

This water color was presented by the artist to George H. Clapp, December 14, 1946.

Lent by Mrs. William W. Collin, Jr.

192. DR. GEORGE H. CLAPP

ETCHING AND DRYPOINT

Dr. Clapp, an eminent citizen of Pittsburgh, was one of Dr. Avinoff's closest friends.

Lent by Elizabeth Shoumatoff

193. PORTRAIT OF D. C. CLAPP, 1827-1921

ETCHING ON ALUMINUM. 1948

D. C. Clapp was the father of George Hubbard Clapp.

Lent by Mr. and Mrs. George R. Hann

194. AUTOGRAPHED GENERAL AND ADMIRAL SERIES

PEN AND INK. 1944-48

a. "B. L. Montgomery, Field-Marshal. Germany 22/3/45"
b. "Dwight Eisenhower"
c. "Dwight Eisenhower"
d. "Mark W. Clark, Italy—Feb. 27, 1945"
e. "Best wishes to Mr. A. Avinoff—Sincerely yours, Joseph W. Stilwell, Gen. U. S. A."
f. "Marc A. Mitscher"
g. "Robt. Eichelberger, Lieut. General, April 1945"
h. "C. W. Nimitz, Fleet Admiral, USN"
i. "Douglas MacArthur"
j. "Douglas MacArthur, Tokyo—1948"
k. "G. S. Patton, Jr."
l. "G. S. Patton, Jr."
m. "Walter Krueger, General, U. S. Army"
n. "W. H. Simpson, Lieutenant General, U. S. Army, Commanding Ninth U. S. Army, Somewhere in Germany, April 30, 1945"
o. "J. H. Ingram, Admiral C in C Atlantic"
p. "William D. Leahy, Fleet Admiral"
q. "Courtney H. Hodges, Lt. Gen. U. S. Army"
r. "Courtney H. Hodges, Gen. U. S. Army June 26, 1945"
s. "H. H. Arnold"
t. "G. Marshall 2/17/45"
u. "With best wishes, C. H. McMorris, Vice Admiral U. S. N. Chief of Staff, Pacific Fleet"
v. "L. T. Gerow Lieut. General"
w. "April 7, 1945 A. A. Vandegrift, General U. S. Marines"
x. "O. N. Bradley General, U. S. Army, Germany, 15 April 1945"
y. "E. J. King, Fleet Admiral, 1945"
z. "R. A. Spruance Admiral, U. S. A."

Lent by Elizabeth Shoumatoff

195. POPE PIUS XII

PEN AND INK. c. 1944

This sketch was drawn by Dr. Avinoff from memory for John O'Connor, Jr., his colleague and friend at Carnegie Institute, at one of numerous gatherings in the University Club, Pittsburgh.

Lent by John O'Connor, Jr.

196. OLD CAR WRECK

CRAYON

Dr. Avinoff sometimes noted that the magic of nature was often marred by mechanical man.

Lent by Elizabeth Shoumatoff

197. TWO PITTSBURGH SCENES: THREE MILE RUN

PENCIL

Dr. Avinoff, imaginative as he was, was not unaware of the peculiar beauty of the topography of Pittsburgh with its many hollows crossed by bridges, nor of the haunting appeal of its bleak hillside houses.

Lent by Elizabeth Shoumatoff

198. "TREETOPS"

PASTEL. 1943

"Treetops" is the name given to the Sewickley Heights home of George R. Hann, another of Dr. Avinoff's valued friends.

Lent by Mr. and Mrs. George R. Hann

199. ENTRANCE HALL TO "TREETOPS"

WATER COLOR

Lent by Mr. and Mrs. George R. Hann

200. LANDSCAPE WITH DAFFODILS

PASTEL. 1943

View of the daffodils on the hillside at "Treetops."

Lent by Mr. and Mrs. George R. Hann

201. LANDSCAPE WITH DAFFODILS

PASTEL. 1943

View of the daffodils on the hillside at "Treetops."

Lent by Mr. and Mrs. George R. Hann

202. TWENTY-TWO LANDSCAPE SCENES OF "TREETOPS"

CRAYON ON TAN PAPER. 1940-45

Lent by Mr. and Mrs. George R. Hann

203. RENDERINGS OF ART OBJECTS IN THE GEORGE R. HANN COLLECTION, SEWICKLEY, PENNSYLVANIA

WATER COLORS BOUND IN TWO VOLUMES

Lent by Mr. and Mrs. George R. Hann

204. TEN SCENES OF THE ROLLING ROCK CLUB AT LIGONIER, PENNSYLVANIA

CRAYON. c. 1940

Lent by The Rolling Rock Club

205. WILLIAMSBURG: GOVERNOR'S PALACE

CRAYON ON TAN PAPER

Although not a native American, Dr. Avinoff appreciated more than most the special charm and characteristic Georgian architecture of the first capital of Virginia.

Lent by Elizabeth Shoumatoff

206. WILLIAMSBURG: COLLEGE OF WILLIAM AND MARY, WITH STATUE OF BOTETOURT

CRAYON ON TAN PAPER

Lent by Elizabeth Shoumatoff

207. WILLIAMSBURG: TREE AND BOXWOOD

CRAYON ON TAN PAPER

The artist has appreciated the peculiar appeal of boxwood and its nostalgic association with Williamsburg.

Lent by Elizabeth Shoumatoff

208. SCENE IN BERMUDA

WATER COLOR

Lent by Elizabeth Shoumatoff

209. SCENE IN BERMUDA

WATER COLOR

Lent by Elizabeth Shoumatoff

210. MEMORIES

WATER COLOR AND PENCIL. UNFINISHED. 1949

This picture was begun only a brief time before the death of Dr. Avinoff. Here he has incorporated with his skillful flower studies, nostalgic memories of his ancestral home—a childhood portrait of his grandparent Panaieveff, famous entomologist and one-time director of

the Hermitage, a painting of his grandmother, both by Aleksej Venezianov, and a recollection of the house itself with the characteristic dome of its adjoining chapel.

Lent by Elizabeth Shoumatoff

FANTASY

Fanstasy, whimsey and humor were essential qualities of Dr. Avinoff's character. Many a sketch was produced as a whim, a passing of the time, so to speak—*doodliana avinoffi*, one sometimes thinks of them. With tongue in cheek he often drew his friends, and poked fun at illustrious persons. The range of his fantasy, however, was in his unique skill of associating objects with ideas. A bit of lace, a figurine, the silhouette of a building against the sky, a recollection of a Persian motif, would suggest to his agile mind the phenomena of cataclysmic forces, the inevitable changes of the life cycle, or the ecstatic beauty of a Paradise.

211. SKETCHES ILLUSTRATING THE DIFFERENCES BETWEEN MANNERS OF THE EAST AND THE WEST: POLISH URBANITY VERSUS CHINESE POLITENESS

PENCIL

Lent by Dr. James D. Heard

212. HOUSE ON A HILL WITH A POODLE

PENCIL

To combine a dilapidated and lonely shack perched on the edge of a hill, and an elegant poodle perkily standing guard, would not seem strange to this man of myriad mind.

Lent by Elizabeth Shoumatoff

213. CARICATURES

PENCIL AND RED CRAYON

a. Einstein
b. Ananda Coomaraswamy
c. Paderewski
d. Pushkin and Tolstoi
e. Dr. Arundell Esdaille

Lent by Elizabeth Shoumatoff

214. ABSTRACT

WATER COLOR AND COLLAGE. 1940

This picture is an exercise humorously done showing Dr. Avinoff's witty commentary on the abstract and non-objective movements in modern painting. "If modernists," said Avinoff, "can get away with murder on their canvases, they won't feel particularly remorseful about nipping in the bud a gentle flower. . . . May youthful gifts be spared the frustration of sterility and waste at the hands of biased teachers addicted to the futility of futurism, corrosion of cubism, excesses of expressionism and manias of modernism—the ready arsenal of charlatans."

Lent by Mr. and Mrs. Nicholas Shoumatoff

215. NANYA SKUNK

GOUACHE AND WATER COLOR. c. 1920

When Dr. Avinoff's niece, Zoric, came to this country at the age of three, she learned of a new kind of animal that had not apparently existed in Europe. Dr. Avinoff, in attempting to illustrate the animal for her, painted this picture. It is possible that he had in mind a somewhat unpleasant legendary character popular in numerous Russian stories.

Lent by Mr. and Mrs. Nicholas Shoumatoff

216. CRETAN MOTIF

TEMPERA

Lent by Elizabeth Shoumatoff

217. IMAGINARY HOUSE FOR F. SCOTT FITZGERALD, "JAZZ GOTHIC"

PEN AND INK. 1922-23

This is one of several authors' houses which Dr. Avinoff drew for publication in an article, "Ten Houses for Ten Authors" by Thomas L. Masson, in *Country Life*, April, 1924. The caption in the article reads, "The artist confided to us that he enjoyed making this sketch of a house for the author of *The Beautiful and the Damned* more than any other. We asked him where the stairways lead to. 'Like Scott Fitzgerald's stories,' came the reply, 'nowhere in particular'."

Lent by Mr. and Mrs. Nicholas Shoumatoff

218. "A MODERN MAGIC CARPET" BY E. ALEXANDER POWELL IN *CENTURY MAGAZINE*, JUNE, 1922. DRAWINGS BY ANDREY AVINOFF

The story of the Magic Carpet takes place in Afghanistan, closed in by the ranges of the Hindu Kush Mountains. In it the author speculates on the possibility or impossibility of constructing an Afghan rail-

way which would connect the European Far North with the Asiatic Far East and the Chinese Sea, via India and Siam—to be called the Arctic-Equatorial Express.

Lent by Mr. and Mrs. Nicholas Shoumatoff

219. ILLUSTRATIONS FOR "A MODERN MAGIC CARPET"

WATER COLOR AND INK

a. "The slopes of the Hindu Kush"
b. "... the fertile plains of Turkestan ... a sea of blossoms"
c. "... crenelated walls of the Ark"
d. "... through the region which the ancients knew as the Golden Chersonese"

Lent by Mr. and Mrs. Nicholas Shoumatoff

220. *THE MAGIC BIRD OF CHOMO-LUNG-MA: TALES OF MOUNT EVEREST, THE TURQUOISE PEAK.* BY SIBYLLE NOEL. DOUBLEDAY DORAN & CO., INC., 1931

Mrs. Noel has recorded numerous fairy tales as she heard them from the natives in her travels through the land of the Dalai-Lama. The magic bird of Chomo-Lung-Ma, a name given to Mt. Everest, nests near the inaccessible throne of a goddess of the Turquoise Peak. These tales, some melancholy and some humorous, are related to Padma-Sambhava, the lŏtus-born saint who brought to the sacred city of Lhasa the true religion of the Enlightened One from Udiana in northern India.

Lent by Mrs. Roy Arthur Hunt

221. FRONTISPIECE FOR *THE MAGIC BIRD OF CHOMO-LUNG-MA:* "THE BIRD WOULD PREEN ITS FEATHERS AND SCATTER GEMS TO HER"

SCRATCHBOARD

Lent by Mr. and Mrs. Nicholas Shoumatoff

222. A PERSIAN "ST. FRANCIS"

WATER COLOR. c. 1925

This Persian miniature-like painting reflects a certain whimsical aspect of Dr. Avinoff so often expressed in combination with his profound scholarship. To Dr. Avinoff, St. Francis would not have seemed out of place in Persia. Concerning this painting, he himself might have said that St. Francis perhaps had traveled to Persia on the magic carpet of the Arctic-Equatorial Express, performing his duties in a strange land with an oriental calmness reinforced within by his own Christian convictions.

Lent by Mr. and Mrs. Nicholas Shoumatoff

223. PERSIAN MOTIF

WATER COLOR

This painting might be thought of as a decorative counterpart to the more literal "A Persian 'St. Francis'."

Lent by Mr. and Mrs. George R. Hann

224. LEGEND OF THE UNICORN

WATER COLOR. 1923

The legend of the unicorn was one which intrigued Dr. Avinoff in its varying iconography. Indeed, so fascinated was he by this mystical animal, symbolizing sometimes Christ and sometimes the virtue of Chastity and depicted throughout western art both seriously and in a mood of fantasy, that he cherished among his personal treasures what he once spoke of, with a twinkle in his eye, as an "actual horn of ivory from this fictitious creature."

Lent by Mr. and Mrs. Nicholas Shoumatoff

225. FANTASY

WATER COLOR

Lent by Elizabeth Shoumatoff

226. FIRE FLOWERS WITH PELICANS

GOUACHE

Lent by Elizabeth Shoumatoff

227. FISH

WATER COLOR. c. 1946

This painting is one of several in which the artist has elaborated upon a motif, an objet d'art. The fish which served as an inspiration here was on view in the Metropolitan Museum.

Lent by Mr. and Mrs. Nicholas Shoumatoff

228. CAMELS

COLORED PENCIL. UNFINISHED

These drawings are sketches of two pieces of porcelain on exhibition in the Metropolitan Museum in 1948-49.

Lent by Mr. and Mrs. Nicholas Shoumatoff

229. PRAYING FIGURINE ON A ROOSTER, AND A LACE FAN

WATER COLOR. c. 1946

The motif of this figurine is intriguingly repeated throughout the painting.

Lent by Elizabeth Shoumatoff

230. POLYCHROMED FIGURE ON A HORSE

WATER COLOR. c. 1946

Again in this painting Dr. Avinoff has elaborated upon a motif of an inconsequential art object in an intriguing complexity of composition and a kind of flamboyant freedom which carries one completely into the realm of fantasy.

Lent by Elizabeth Shoumatoff

231. PEACOCK

WATER COLOR. c. 1948

Lent by Elizabeth Shoumatoff

232. FOREST WITH FLOWER IN FOREGROUND AND WATERFALL

PASTEL

Lent by Mr. and Mrs. Nicholas Shoumatoff

233. BIRTH OF AN EMERALD

WATER COLOR. c. 1947

Lent by Elizabeth Shoumatoff

234. BLUE POPPY OF TIBET WITH RED CACTUS

WATER COLOR. c. 1946

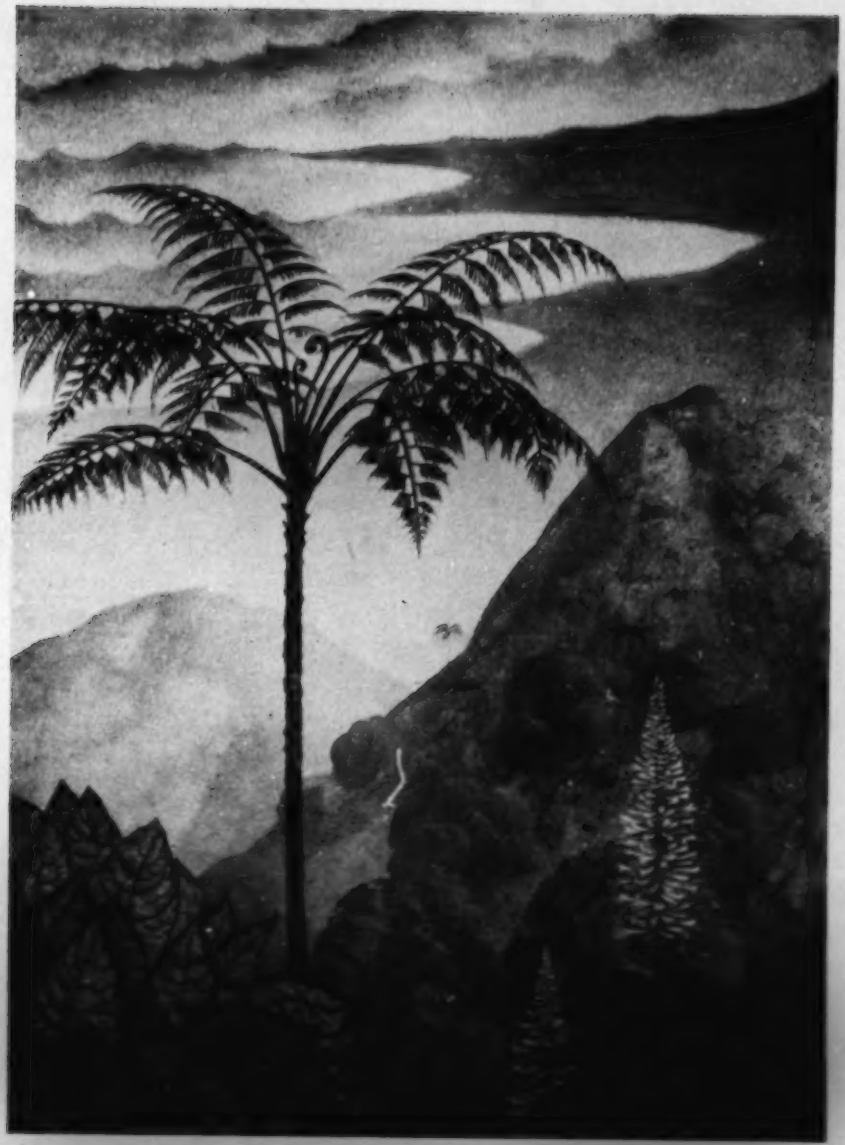
"Travels to a Tibetan monastery form the background to the 'Blue Poppy of Tibet.' Obviously this is an excursion into oriental thought, but done analytically and in contrast to a western point of view, as is indicated by the black European lace that hangs as a curtain across one corner of the picture."

Lent by Elizabeth Shoumatoff

OF THIS CATALOGUE

1000 copies were designed and printed in Caledonia type on Strathmore Text and Warren's Cumberland Dull paper by the Carnegie Institute Press under the direction of William H. Wunderlich. The cover, the chapter headings and tail pieces were designed by Andrey Avinoff. The frontispiece in color was printed by C. Harrison Conroy, New York.

ILLUSTRATIONS



19. JAMAICAN LANDSCAPE WITH TREE FERN

49. ST. GEORGE

53. FOUR HORSEMEN OF THE APOCALYPSE

70. YELLOW DAFFODILS WITH THE HOUSE IN RUSSIA

72. EMERGENCE OF A BLACK TULIP

97. RED PARROT TULIPS

102. PINK ROSES

117. FLOWER PIECE: THE OLD WORLD, WITH THE EMPEROR BUTTERFLY

118. FLOWER PIECE: THE NEW WORLD, WITH YELLOW TULIPS AND YELLOW TIGER SWALLOWTAIL

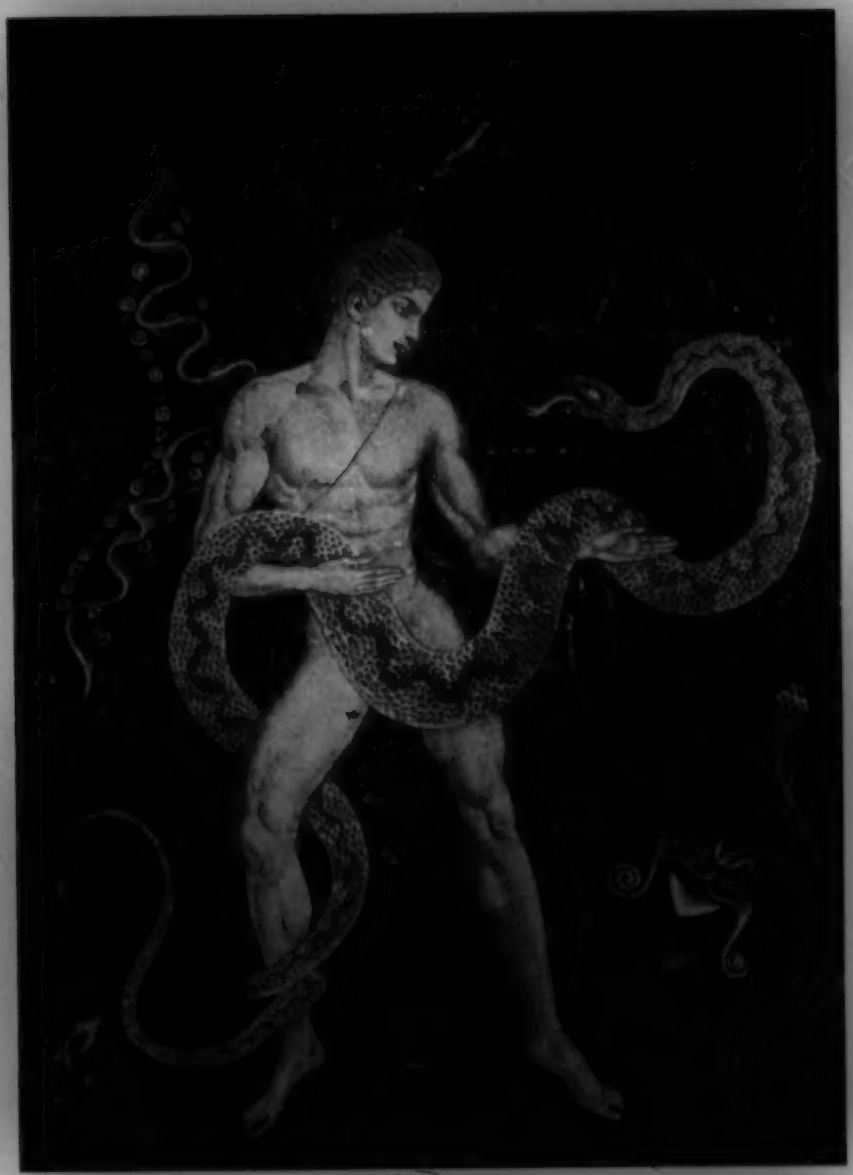
110. WHITE FLOWERS AGAINST A BLUE SKY

121. ROSES WITH ORANGE TIP BUTTERFLY

150. REMINISCENCES OF THE BALLET or *LE SPECTRE DE LA ROSE*

153. WASLAV NIJINSKY IN *SCHEHERAZADE*

157. REMINISCENCES OF MY HOUSE IN RUSSIA



216. CRETAN MOTIF

222. A PERSIAN "ST. FRANCIS"